THIS IS SPINAL TAP

STARRING
CHRISTOPHER GUEST
MICHAEL McKEAN
HARRY SHEARER
ROB REINER
JUNE CHADWICK
TONY HENDRA
AND BRUNO KIRBY

PRODUCED BY - KAREN MURPHY
DIRECTED BY - ROB REINER

No. of Sections (5) 2,000 Ft. Composite Reels
Total Exhibition Footage - 7,431 Feet 06 Frames
Total Running Time - 1 Hour 22 Minuted 34 Seconds

SCENE NO.	DESCRIPTION	DIALOGUE
1 00-00	*START MEASURING START MARK ACADEMY LEADER*	
2 12-00	B.G. BLUE AS TITLE SPINS *FROM F.G. TO CENTER.* TITLE: *E DISSOLVE IN TITLE: (under above title) *EMBASSY PICTURES* *FADE OUT:*	
3 27-00	FADE IN: CS - ON SOUND STAGE - CENTER STANDS MARTY SPEAKING TO F.G.	MARTY - Hello. My name is Marty Di Bergi I'm a film maker. I make a lot of commercials. That little dog that chases the covered wagon underneath the sink? That was mine.
4 45-08	FULL SHOT - MARTY SEATED BESIDE CAMERA *RISES MOVES R. CAMERA PANS WITH HIM* *BY EQUIPMENT ON STAGE.* *HE STOPS CENTER WITH BOOM BEHIND* HIM LOOKS TOWARD F.G.	MARTY - *In Nineteen Sixty-six...I went down* to Greenwich Village in New York City to a rock club called The Electric Banana. Don't look for it, it's not there any more. But that night, I heard a band ...that for me redefined the word Rock 'N' Roll.
5 70-12	LOW ANGLE UP CS - STANDING CENTER F.G. MARTY ADDRESSING HIMSELF TO F.G.	MARTY - I remember being knocked out by their, their exuberance, their raw power, and their punctuality. That band was Britian's now legendary SPINAL TAP.

6
89-08 FULL SHOT - STANDING CENTER MARTY CROSSES ARMS OVER HIS CHEST FACING F.G.

MARTY - Seventeen years and fifteen albums later, SPINAL TAP is still going strong. And they've earned a distinguished place in Rock History, as one of England's loudest bands.

HE MOVES R. GESTURING CAMERA PANS WITH HIM.

From the late fall of Nineteen Eighty-two when I heard that TAP was releasing a new album called Smell The Glove, and was planning their first tour of the United States in almost six years, to promote that album, well, needless to say I jumped at the chance to make the documentary, if you will rockumentary that you're about to see.

HE STOPS CENTER FACING F.G. GESTURES HAND.

7
139-05 LOW ANGLE UP CS - STANDING CENTER MARTY REACTING LOOKS TOWARD F.G.

MARTY - I wanted to capture the, the sights, the sounds, the smells of a hard working rock band...on the road. And I got that,...but I got more, a lot more. But, hey, enough of my yakking. Whatta you say, let's boogie.

KLEIG LIGHTS BEHIND HIM COME ON AND DIFFUSED MARTY.
DISSOLVE OUT:

8
169-00 FADE IN:
B.G. SKY WITH PLANE MOVING FROM B.G. TOWARD R.F.G.
DISSOLVE IN TITLE: (over above b.g.)
Embassy Pictures presents
DISSOLVE OUT TITLE:

CONTINUED: CONTINUED:

DISSOLVE IN TITLE: (over above b.g.)
This is
Spinal Tap (R)
DISSOLVE IN TITLE: (under above title)
A Rockumentary by Martin Di Bergi TM

PLANE MOVES TOWARD B.G. AS CAMERA PANS DOWN SLIGHTLY R.

9
183-06 INT. THEATRE - CGS - BLONDE YOUNG WOMAN R.F.G. WITH OTHERS BEHIND HER AS SHE LOOKS OVER L.F.G.

1ST BLONDE YOUNG WOMAN - Gives me a lot of energy, it makes me happy...

CROWD (on and off) - (chatter not distinct continues behind following scenes and dialogue)

10
186-09 MCS - YOUNG MAN CENTER F.G. AND BEHIND HIM OTHERS IN THEATRE.

1ST YOUNG MAN - Heavy Metal's deep. You can stuff out of it.

11
189-06 MCGS - YOUNG WOMAN F.G. WITH OTHERS L.B.G. AND R. CENTER BEHIND HER.

2ND BLONDE YOUNG WOMAN - The way they dress, the leather.

12
192-11 INT. TERMINAL - MCS - CAMERA PANS L. WITH THE GROUP AND IAN IS WITH THEM. YOUNG WOMEN WITH THE GROUP.

GROUP AND YOUNG WOMEN (off and on) - (chatter not distinct continues behind following scenes and dialogue)

DAVID - Which one is this? Is this La Guard Guardia?

IAN - No, this is JFK, New York, New York.

DAVID - Oh, yes.

13
200-09 MCGS - MEN AT BACK OF LARGE RENTAL TRUCK AS THEY PULL UP THE BACK AND LOOK R.

202-06 INT. TRUCK - FULL SHOT - MEN MOVING TRUNKS INTO TRUCK FROM CENTER TO R.

15
204-11 MCGS - INT. ROOM - MEN B.G. AS TWO MOVE INSTRUMENTS IN L.F.G. TO R.

16
206-14 HIGH DOWN FULL SHOT - THREE MEN MOVING WITH LARGE SKELETON HEAD TOWARD CENTER.

1ST MAN - Watch his mouth. Watch his mouth

17
209-11 MED. DOWN FULL SHOT - IAN WITH ATTACHE CASE CENTER MOVING TOWARD F.G. AS CAMERA PULLS BACK WITH OTHERS BEHIND HIM AND CAMERA PANS R. TO LIMO DRIVER (ARNIE) STANDING R. CENTER WITH SIGN IN HAND.
INSERT - (sign)
SPINAL PAP

18
217-07 MED. LOW ANGLE UP FULL SHOT - YOUNG MAN MOVING FROM UPPER CENTER DOWN LINE TOWARD F.G. AS CAMERA PULLS BACK AND DOWN.

19
220-03 FULL SHOT - INT. BACK OF THEATRE - MEN MOVING ABOUT EQUIPMENT INTO L. STACKING IT.

GROUP (on and off) - (chatter not distinct)

20
221-10 LOW ANGLE UP FULL GROUP SHOT - YOUNG MEN L. CENTER LIFT LARGE CRATE PUT IT UP ATOP TRUNK L. WITH OTHER YOUNG MEN R. CENTER B.G.

21
223-15 MED. DOWN FULL SHOT - TWO WORKERS L.F.G. AND CENTER LIFT ANOTHER LARGE BOX AND HOIST IT UP L. L. ATOP OTHER TRUNKS.
INSERT - (on trunk)
L M

22
227-00 EXT. STREET - MCGS - YOUNG WOMAN CENTER WITH OTHERS BEHIND HER AS SHE LOOKS OVER R.F.G. THEN L.F.G. GESTURING WITH HANDS.

2ND BLONDE YOUNG WOMAN - It's like you become one with the guys in the band. I mean,...

INTERVIEWER (off) - Yeah.

22 CONTINUED:

CONTINUED:

2ND BLONDE YOUNG WOMAN - (overlapping above speech) ...there's, there's no division. The music just unites... people with the players.

CAMERA SLOWLY PULLS BACK.

23
246-00 INT. THEATRE - HIGH DOWN FULL GROUP SHOT - OVER BACKS AND HEADS OF SPINAL TAP GROUP ON STAGE FACING THE AUDIENCE.

M.C. - All right, live, direct...

24
248-06 CS - M.C. R. CENTER F.G. FACING L. STANDS AT MICROPHONE.

M.C. - ...from hell SPINAL...

AUDIENCE (off and on) - (yelling, screaming chatter not distinct continues behind following scenes and dialogue)

25
251-00 LOW ANGLE UP FULL SHOT - UPPER CENTER VERY LARGE SKULL WITH HORNS AS CAMERA PANS DOWN R. TO GROUP ON STAGE SINGING AND FACING AUDIENCE B.G.

M.C. (off) - ...TAP.

GROUP (on and off) - (singing continues behind following scenes)
'Tonight
You're hot
You take all we've got
Not a try seat in the house
Next day we'll be on our way
But tonight
I'm gonna rock you tonight
I'm gonna rock, rock, rock...
Gonna rock it tonight
Gonna rock it tonight
Gonna rock it tonight.'

SMOKE AND ALL OBJECTS ON STAGE MOVING.

26
257-03 HIGH DOWN FULL GROUP SHOT - AT MIKE CENTER DAVID PLAYING GUITAR WITH MICK R.B.G. PLAYING DRUMS.

27
262-08 EXTREME HIGH DOWN FULL GROUP SHOT - AUDIENCE BACKS TO CAMERA WAVING A HANDS AND OTHERS STANDING WATCHING GROUP ON STAGE B.G. ENTERTAINING THEM.

28
266-13 LOW ANGLE UP FULL SHOT - STANDING AT MIKE ANOTHER OF GROUP PLAYING GUITAR.

29
268-04 LOW ANGLE UP MCS - STANDING AT MIKE DAVID PLAYING GUITAR AND SINGING.

30
270-05 MED. DOWN SHOT - GUITARIST AT MIKE LOWER CENTER AND PARTIALLY VIEWED.

31
272-03 LOW ANGLE UP CS - CAMERA DOLLIES UP AND IN TOWARD DAVID AT MIKE SINGING.

32
274-14 HIGH DOWN FULL GROUP SHOT - BACKS OF YOUNG PEOPLE FLAILING ARMS AS THEY WATCH GROUP LOWER CENTER PERFORM.

33
278-07 CGS - OVER BACK DAVID R.F.G. PLAYING GUITAR WITH KIDS LOWER CENTER YELLING AND SCREAMING REACHING UP TOWARD THE GROUP ON STAGE.

34
280-10 LOW ANGLE UP FULL SHOT - PUFF OF SMOKE B.G.R. AS DAVID MOVES TO MIKE R. CAMERA PANS WITH HIM.

DAVID - (singing)
'We are The Spinal Tap from the U.K.
You must be the U.S.A.'

35
287-09 HIGH DOWN FULL GROUP SHOT - KIDS YELLING, WAVING HANDS.
CAMERA PANS SLIGHTLY R. OVER THEM.

36
292-02 LOW ANGLE UP MCGS - SIDE BY SIDE PLAYING GUITARS ON STAGE GROUP L. AND DRUMMER R. BEHIND THEM.
POP ON TITLE: (over above b.g.)
DAVID ST. HUBBINS
Lead Guitar

37
299-14 LOW ANGLE UP FULL SHOT - NIGEL BACK TO CAMERA TURNS AND FACES F.G. PLAYS GUITAR.
POP ON TITLE: (over above b.g.)
NIGEL TUFNEL
Lead Guitar

38
307-06 MED. DOWN FULL GROUP SHOT - DEREK STANDS CENTER PLAYING GUITAR TO AUDIENCE FACING HIM.

39
311-04 LOW ANGLE UP CS - L. CENTER F.G. DEREK PLAYING GUITAR AND GYRATING.
POP ON TITLE: (over above b.g.)
DEREK SMALLS
Bass

CAMERA PULLS BACK AND DOWN FROM DEREK. HE LEANS INTO F.G.

DEREK - Ooooh!

40
315-09 LOW ANGLE UP FULL SHOT - OVER BACK DAVID R. CENTER WITH NIGEL LEAPING UP INTO AIR AND LANDING TOWARD L.F.G. AS DAVID MOVES TOWARD B.G.

41
316-14 LOW ANGLE UP MCS - MICK PLAYING DRUMS CENTER.
POP ON TITLE: (over above b.g.)
MICK SHRIMPTON
Drums

42
322-09 MC DOWN SHOT - VIV AT KEYBOARD PLAYING AS CAMERA PANS DOWN AND SLIGHTLY L.
POP ON TITLE: (over above b.g.)
VIV SAVAGE
Keyboards

43
328-06 HIGH DOWN FULL GROUP SHOT - OVER NIGEL BACK TO CAMERA CENTER PERFORMING FOR AUDIENCE BELOW HIM. CAMERA DOLLIES DOWN AND IN TOWARD NIGEL'S BACK.

44
331-01 LOW ANGLE UP FULL SHOT - DAVID R. CENTER AS CAMERA ZOOMS UP TOWARD HIM .

DAVID (on)
GROUP (off) - (singing)
'Little girl,
It's a great big world
But there's only one of...

45
337-01 LOW ANGLE UP FULL GROUP SHOT - DEREK CENTER PLAYING GUITAR.

46
340-06 LOW ANGLE UP CS - AT MIKE DAVID SINGS CENTER F.G.

DAVID (on)
GROUP (off) - (singing) ...me!'

CAMERA SWISH PANS L. TO NIGEL PLAYING.

47
345-07 HIGH DOWN FULL GROUP SHOT - OVER BACKS OF GROUP ON STAGE FACING THE SCREAMING AUDIENCE AS THEY PERFORM.

48
349-10 LOW ANGLE UP MC3S - R. TO L. DAVID, NIGEL, DEREK AS THEY PERFORM AND CAMERA PULLS BACK AND DOWN TO INCLUDE THE YELLING WAVING AUDIENCE.

49
354-13 MC DOWN GROUP SHOT -DEREK L.F.G. WITH NIGEL CENTER AND L. CENTER B.G. DAVID WITH SOME OF AUDIENCE R.

50
359-00 LOW ANGLE UP MCGS - OVER BACKS OF HEADS OF AUDIENCE F.G. LOOKING UP AT GROUP ABOVE THEM ON STAGE ENDING NUMBER.

51
362-14 HIGH DOWN FULL GROUP SHOT - KIDS YELLING AND SCREAMING AND WAVING HANDS WITH GIRL ON SHOULDERS OF GUY CENTER.

CROWD (on and off) - (yelling, screaming, whistling, clapping, chatter not distinct continues behind following scenes and dialogue)

52
367-11 HIGH DOWN FULL GROUP SHOT - OVER BACKS GROUP ON STAGE HANDS IN AIR FACING THE YELLING CROWD.

53
372-13 EXT. AREA - DAY - L. CENTER SITS MARTY FACING THE GROUP SIDE BY SIDE SOME SMOKING AS THEY CHAT.

MARTY - Let's, uh, talk a little bit about the history of the group. I understand, Nigel, you and David originally started the band...

54
382-09 LOW ANGLE UP CS - SITTING CENTER

54 CONTINUED:

F.G. LOOKS OVER R.F.G.

CONTINUED:

MARTY - ...uh, back in, when was it Nineteen Sixty-four?

55
386-06 MC2S - SIDE BY SIDE NIGEL L. AND DAVID R. AS THEY LOOK AT EACH OTHER THEN OVER L.F.G.

DAVID - Well, before that we were in different groups. I was in a group called The Creatures which was a skiffle group.

NIGEL - I was with The Lovely Lads.

56
394-12 LOW ANGLE UP CS - SITTING CENTER F.G. REACTING MARTY LOOKS OVER R.F.G. NODS HEAD.

MARTY - M'hm.

NIGEL (off) - And then we looked at each other and said, 'Might as well...

DAVID (off) - (overlapping above speech) Then we said...

57
400-03 MC2S - L. SITS NIGEL AND R. DAVID LOOKING OVER L.F.G.

NIGEL - ...join up, you know, and, uh,...

DAVID - So we became The Originals.

NIGEL - Right.

DAVID - And, uh, we had to change our name, actually.

NODDING NIGEL FLICKS ASHES FROM CIGARETTE LOOKS OVER L.F.G.

NIGEL - There was another group in the East End called The Originals, and we had to rename ourselves...

DAVID - ...to the New Originals. Yeah.

NIGEL - New Originals. And then , uh, they became...

DAVID - ...The Regulars. They changed

57 CONTINUED:

CONTINUED:

their name back to The Regulars and we thought, 'Well, we could, we could...

58
429-10 LOW ANGLE UP CS - SITTING CENTER MARTY LOOKING OVER R.F.G. HE NODS HEAD.

DAVID (off) - ...go back to The Originals but what's the point?

59
432-10 C2S - SITTING SIDE BY SIDE LOOKING OVER L.F.G. NIGEL L. AND DAVID R.

NIGEL - We became The Thames Men at that point.

60
436-06 FULL 4 SHOT - ON FILM THE GROUP WITH DAVID AND NIGEL AND DRUMMER AND ANOTHER GUITARIST ON STAGE PERFORMING.
POP ON TITLE: (over above b.g.)
"POP, LOOK & LISTEN"
(British TV - 1965)

DAVID - (singing)
'Stop wastin' my time
You know what I want...

61
449-07 CS - CLIP FROM TV SHOW OF DAVID (YOUNGER) PERFORMING AT MIKE.

DAVID - (singing)
You know what I need...

62
452-12 MCS - DRUMMER PERFORMING CENTER IN TV CLIP.

63
455-00 CS - CLIP FROM TV SHOW OF DAVID PERFORMING AT MIKE.

DAVID - (singing)
Oh, maybe she's gone...

64
457-11 FULL GROUP SHOT - DAVID WITH GUITARISTS AND DRUMMER BEHIND THEM PERFORMING ON TV STAGE.

65
460-03 CS - CLIP FROM TV SHOW OF DAVID CENTER F.G. AT MIKE PERFORMING.

DAVID - (singing)
Do I have to
Come right flat out and tell you
Everything...

66
467-07 FULL 4 SHOT - FROM TV SHOW DAVID AND THE GROUP PERFORMING.

66 CONTINUED:

CONTINUED:

DAVID AND GUITARISTS - (singing)
Gimme some money...

67
472-06 LOW ANGLE UP MCS - GUITARISTS PLAYING AND SINGING AT MIKE CENTER.

DAVID (off)
GUITARISTS (on) - (singing)
Gimme some money...

68
477-10 FULL 4 SHOT - DAVID AND GROUP PERFORMING.

69
482-15 MCS - DRUMMER ON TV CENTER PERFORMING AND DAVID AND THE TWO OTHERS O.S.

MARTY'S VOICE - Your...

70
486-14 EXT. AREA - DAY - LOW ANGLE UP CS - HAND TO HIS FACE MARTY SITS CENTER F.G. LOOKING OVER R.F.G. HE POINTS TOWARD R.F.G.

MARTY - *...first drummer was, uh,...*

NIGEL (off) - (overlapping above speech) The ...

71
489-07 MC2S - NIGEL SITS L. AND DAVID R. SIDE BY SIDE LOOKING OVER L.F.G. AND PARTIALLY VIEWED ARM MARTY L.F.G.

NIGEL (off) - (overlapping above speech) ...Peeper.

DAVID - (overlapping above speech) John Stumpy Peeps.

NIGEL - (laughing)

DAVID - He was great, great, uh, tall, blonde geek with glasses. Uh,...

NIGEL - (overlapping above speech) Good drummer.

DAVID - (overlapping above speech) ... great look . Good drummer. Yes.

NIGEL NODDING HEAD IN AGREEMENT.

NIGEL - (overlapping above speech) He was a good, good drummer.

DAVID - (overlapping above speech) Fine

71 CONTINUED:

CONTINUED:

drummer.

MARTY (off) - (overlapping above speech) What happened to him?

DAVID - He died. He, he died in a bizarre gardening accident...

72
513-10 LOW ANGLE UP CS - REACTING MARTY SITS CENTER F.G. LOOKING OVER R.F.G. NODS HIS HEAD.

DAVID (off) - ...some years back.

NIGEL (off) - (overlapping above speech) I was really one of those things. It was.

73
518-13 MC2S - SIDE BY SIDE SIT GESTURING NIGEL L. AND DAVID R. AS THEY LOOK OVER L.F.G. CAMERA DOLLIES IN TOWARD NIGEL.

NIGEL - ...you know, the authorities said, you know, 'Best leave it, you know, unsolved.' Really, you know?

DAVID - (overlapping above speech) Better leave it.

74
528-10 LOW ANGLE UP CS - SITTING CENTER MARTY LOOKING OVER R.F.G.

HE NODS HEAD.

MARTY - And he was replaced by, uh,...

DAVID (off) - Stumpie Joe.

NIGEL (off) - (overlapping above speech) Eric 'Stumpie' Joe.

75
534-09 MC2S - SIDE BY SIDE NIGEL L. AND DAVID R. AS THEY LOOK OVER L.F.G.

CAMERA PANS SLOWLY R. TO INCLUDE DEREK.

DAVID - Childs.

MARTY (off) - What happened to Stumpie Joe?

DEREK (off) - Uh, it's not a very pleasant story, but, uh,...

DAVID - (overlapping above speech)

75 CONTINUED:

CONTINUED:

He's, uh, passed on.

DEREK - (overlapping above speech) ...he died, uh, he choked on, uh, the actually official explanation was he choked on vomit.

DAVID - T(overlapping above speech) He passed away.

CAMERA PULLS BACK AND L. TO INCLUDE SMILING NIGEL.

NIGEL (off) - (overlapping above speech) It was actually, it was actually someone ...
(on)
...else's vomit.

DAVID - It's ugly but...

76
565-08 LOW ANGLE UP CS - SITTING CENTER F.G. NODDING HEAD LISTENING MARTY LOOKS OVER R.F.G.

DEREK (off) - You know there's no really... well, they can't...

77
568-12 MC3S - SIDE BY SIDE CENTER NIGEL AND DAVID WITH DEREK SITTING R. CENTER AS THEY WATCH DEREK HE LOOKS OVER L.F.G.

DEREK - ...prove whose vomit it was.

DAVID - (overlapping above speech) Yeah.

DEREK - (overlapping above speech) They don't have facilities in Scotland Yard.

DAVID - (overlapping above speech) No prints comin' around to...

DEREK - (overlapping above speech) (not distinct) ...comin' around to the prints ...

DAVID - (overlapping above speech) The

77 CONTINUED:

CONTINUED:

prints spectral photographing.

NIGEL - (overlapping above speech)
You can't really (not distinct)
dust for vomit.

78
580-10 MCGS - INT. ELEVATOR - IAN R.F.G. WITH GROUP MOVING OUT INTO APT. WITH PARTY IN PROGRESS.

PARTY CROWD (on and off) - (chatter not distinct continues behind following scenes and dialogue)

IAN - (overlapping above chatter)
Here we go. Soho. They call this Soho.

79
591-00 HIGH DOWN FULL GROUP SHOT - GUESTS STANDING ABOUT DRINKING AND CHATTING AS CAMERA PULLS BACK AND UP AND R. AROUND GUESTS.
DISSOLVE IN TITLE: (over above b.g.)
OPENING NIGHT PARTY
New York City

IAN - So what? They don't sell the same things here, I hope.

80
600-04 FULL GROUP SHOT - IAN MOVES IN R.F.G. AND IS EMBRACED BY BOBBI R. CENTER.

BOBBI - How are yuh?
Oh, Ian.

IAN - M'mmm!

CAMERA PANS L. AS BOBBI MOVES TOWARD THE GROUP.
SHE EMBRACES DEREK, WITH DAVID L. POINTING TO BOBBI WITH HER BACK TO THEM CENTER.

BOBBI - Hi, fellas. How you doin'?

DAVID - Who is that?

IAN - Bobbi Flekman.

DAVID - Bobbi Flekman. Bobbi Flekman.

DEREK - Who is that? Bobbi Flekman.

CAMERA ZOOMS IN FOR CS ON WAVING BOBBI STANDING CENTER.

BOBBI - (overlapping above speech) Denis!
Come on over here, everybody.

IAN (off) - (overlapping above speech)
The director of Polymer Records.

30 CONTINUED:

CAMERA PULLS BACK AS DEREK LEANS OVER FROM R. KISSES CHEEK OF BOBBI.

POP ON TITLE: (over above b.g.)
BOBBI FLEKMAN
Artist Relations, Polymer Records

BOBBI TAKES HAND OF NIGEL WITH DAVID L.F.G. AS CAMERA PANS L. SLIGHTLY TO INCLUDE THEM. POP OUT ABOVE TITLE:

BOBBI MOVING FINGERS LOOKING AT NIGEL THEN LOOKS OVER R.F.G.

SHE TURNS LOOKING R. WAVING HAND.

CAMERA PANS R. HOLDS ON GROUP WITH DENIS CENTER B.G. WITH GUESTS.

CAMERA PANS L. WITH DENIS MOVING BETWEEN GUESTS. HE STOPS CENTER AND PARTIALLY VIEWED PROFILE DEREK R.F.G. WITH PARTIALLY VIEWED BOBBI L. PUTS HAND ON SHOULDER OF DENIS.

POP ON TITLE: (over above b.g.)
SIR DENIS ETON-HOGG
President, Polymer Records

CONTINUED:

BOBBI - So, yes, Bobbi Flekman.

DEREK - Bobbi Flekman, how are you?

BOBBI - (overlapping above speech)
The hostess with the mostest.

GROUP (off)
DEREK (on) - (chatter not distinct) Oh, we know.

BOBBI - You know, you know. Hi, Handsome, how you doin'?

All right, listen, I want you all to all meet your Sir Denis Eton-Hogg. Now he's the head of Polymer.

DAVID AND GROUP (on and off) - (in unison)
We know.

BOBBI - (overlapping above speech)
You don't talk so much, just smile and look alive. Denis, come here.

(off)
Come here. I want you to meet SPINAL TAP, our guests of honor.

DENIS - How very nice to meet you.

BOBBI - (overlapping above speech) Kids, this is Sir Denis Eton-Hogg.

DENIS - (overlapping above speech) It's a pleasure.

80	CONTINUED:	CONTINUED:
	DENIS LEANS TOWARD L.F.G. TO SHAKE HANDS OF O.S. DAVID.	DAVID (off) - (overlapping above speech) Hello, Sir Denis.
		BOBBI - (overlapping above speech) This is Nigel.
81 666-06	MCGS - L. TO R. CENTER THE GROUP STAND LOOKING OVER R. SMILING.	DENIS (off) - I recognize you, yes.
		DEREK - Great party.
		NIGEL - (overlapping above speech) Thanks a lot for letting us, uh,...
82 671-11	MCGS - MEN B.G. BARTENDING AND CENTER L. BOBBI WITH DENIS CENTER AND BACKS OF PEOPLE R. CENTER.	BOBBI - Let's go over here and we'll all take a picture together.
	CAMERA PANS WITH GROUP MOVING L. AND FOLLOWING BOBBI AS SHE TURNS LOOKING R. WAVING HAND IN AIR AND BEHIND HER LOOKING R. DENIS.	Where's Christine? Where's my photographer? Come over here, honey.
		What's your name?
		Christine?
83 684-00	HIGH DOWN FULL GROUP SHOT - IAN LOWER CENTER WITH WAITER WITH WHITE FACE CARRYING TRAY OF GOODIES AS IAN MOVES BY PERSON TOWARD UPPER L. B.G.	BOBBI - Okay. Right over here.
84 688-06	FULL GROUP SHOT - THE GROUP WITH IAN SHAKING HANDS WITH SEATED DENIS POSE CENTER FOR PHOTO AS LIGHT FLASHES.	BOBBI (off) - Good. Good!
85 692-00	MED.DOWN FULL GROUP SHOT - YOUNG MAN CARRYING TRAY OF GOODIES MOVES TO MAN R. AND WOMAN AND GESTURES TO GOODIES IN PANTOMIME AND RUBS HIS STOMACH THEN GROUP REACT.	

86
697-13 CS - SIDE ANGLE PROFILE DAVID R.F.G. MOVES L. SLIGHTLY AS CAMERA PANS L. TO INCLUDE WOMAN CENTER LOOKING L. AND GESTURING.

WOMAN WITH GLASSES (off) - Guys,...
(on)
...you look great. I mean, you look fantastic. You would never know you're almost forty. I mean, if I looked as good from the stage, too, it's amazing you know...

DEREK STANDS L. WITH DRINK IN HAND AS WOMAN LOOKS AT DAVID R.

87
709-08 MED. DOWN 2 SHOT - TWO YOUNG MEN WITH WHITE FACES HOLDING PLATE YOUNG MAN L. MAKING PANTOMIME GESTURES.

WOMAN WITH GLASSES (off) - I'd be the first.

1ST MIME - I did the bird.

MIME - (overlapping above speech) Do the dead bird.
Changes. Get the dwarf cannollies...

88
714-06 MCS - SECOND MIME R. CENTER GESTURING WITH FINGERS.

MIME - ...the little ones.

1ST MIME (off) - (overlapping above speech) All right. I did the bird.

MIME - Come on, don't talk back, huh? mime... is money, let's go. Come on, move it.

89
721-05 MCGS - SIDE ANGLE DEREK PROFILE L.F.G. WITH SMILING DENIS CENTER HOLDING DRINK WITH NIGEL AND DAVID BEHIND HIM AS THEY LOOK OVER R. DENIS HOLDS MIKE IN HAND.

DENIS - Now, we here at Polymer, we're all looking forward to a long and, and, and fruitful...

90
729-12 FULL GROUP SHOT - GUESTS HOLDING DRINKS STAND AROUND LOOKING L. WITH YOUNG MIME CENTER HOLDING TRAY OF FOOD. HE MOVES R. CAMERA PANS WITH HIM.

DENIS (off) - ...relationship with SPINAL TAP.

91
732-04 MCGS - GROUP AROUND BEHIND DENIS CENTER AS HE HOLDS GLASS AND R. OF THEM IS HAPPY BOBBI.
DENIS TURNS LOOKS AT BOYS L. OF HIM.

DENIS - We wish them great success on their North American tour and so say all of...

92
740-03 HIGH DOWN FULL GROUP SHOT - LOWER CENTER STANDS DENIS WITH GROUP AND BOBBI AROUND HIM.

CAMERA PULLS BACK AND UP FROM THE GROUP AND GUESTS AS THEY ALL APPLAUD AND CHEER.

DENIS - ...us Tap into America.

GUESTS AND GROUP - (on and off) - (applaudin cheering, chatter not distinct continues behind following scenes and dialogue)

93
749-06 EXT. NEW YORK STREET - DAY - LOW ANGLE FULL SHOT - LIMO MOVES FROM CENTER B.G. TOWARD R. AS CAMERA PANS WITH IT. CAMERA HOLDS AS LIMO MOVES TOWARD B.G.

94
753-14 MED. DOWN FULL GROUP SHOT - INT. LIMO - PARTIALLY VIEWED SHOULDER NIGEL L. WITH DAVID, YOUNG WOMAN AND DEREK IN BACK SEAT AS CAMERA PULLS BACK LIMO MOVES IN F.G.
THE THREE IN BACK SEAT READING BOOK.

DEREK - (laughing)

ARNIE (off) - Excuse me, are you reading, 'YES, I CAN?'

1ST YOUNG WOMAN - Yeah, have you read it?

CAMERA PANS R. TO INCLUDE ARNIE DRIVING LOOKING UP INTO REAR VIEW MIRROR AS HE DRIVES AND CAMERA PANS R. WITH MOVING LIMO.

ARNIE - Yeah, by Sammy Davis, Jr.?

1ST YOUNG WOMAN (off) - Yeah.

ARNIE - You know what the title o' that book should be? 'Yes, I can if Frank

94 CONTINUED:

CONTINUED:

Sinatra says it's okay.'

GROUP (off) - (laughing)

95
775-10 MCGS - YOUNG MAN NIGEL R. IN JUMP SEAT FACING DAVID, YOUNG WOMAN AND DEREK IN BACK SEAT AS CAMERA PULLS BACK LIMO MOVES IN F.G.

ARNIE (off) - 'Cause Frank called the shots for all those guys.

96
779-05 MC2S - AT WHEEL DRIVING ARNIE CENTER AND BEHIND HIM IN JUMPSEAT NIGEL AS CAMERA PANS R. WITH MOVING LIMO.

ARNIE - Did you get to the part yet where, uh, Sammy's comin' outta the Copa and it's about three o'clock in the morning and, uh, he sees Frank. Frank's walkin' down Broadway by himself ... 'Fuckin' Limeys'.

ARNIE LOOKS OVER L. REACTING. LIMO STOPS AND MARTY MOVES IN L.F.G. RUBS NOSE LOOKS AT ARNIE.

MARTY - Uh, you know, they're not, uh, they're not used to that world.

ARNIE - (overlapping above speech) Yeah, yeah, I know.

MARTY - (overlapping above speech) Frank Sinatra's a different world that they're in.

ARNIE LOOKS OVER SHOULDER L. REACTING.

ARNIE - You know, it's just people like this you know, you know, they get all they want, so they don't really understand, you know, about a life like Frank's. I mean, you know, when you, when you've loved and lost the way Frank has then you, uh, you know what life's about.

CAMERA PANS R. WITH MOVING LIMO.

ARNIE LOOKS R.

ARNIE DRIVING GESTURES WITH HAND.

97
834-08 MCS - IAN SITS IN LIMO CENTER AS CAMERA PANS R. WITH IT PASSING PEOPLE MILLING ON STREET.
POP ON TITLE: (over above b.g.)
IAN FAITH
Manager, Spinal Tap

IAN - (not distinct) The Times may even do something.

GROUP (off) - Yeah, but the New York Times.

IAN - The New York Times.

DAVID (off) - That's a minor bump we've got to iron out...

98
840-10 CS - DAVID CENTER F.G. LOOKING OVER L.

DAVID - ...(not distinct) Here is when we could get the album released. I mean it doesn't matter how good the press is or what the stringers are...

IAN (off) - (overlapping above speech) Well, as I explained last night...

99
851-04 CS - SITTING R.F.G. IN MOVING LIMO NIGEL LOOKS OVER L. AS HE SMOKES AND CAMERA PANS L. WITH MOVING LIMO.

IAN (off) - ...you know, we're not, we're not gonna saturate the New York market.

100
856-04 MCS - L. CENTER INT. LIMO SITS IAN AS CAMERA PANS L. WITH MOVING LIMO AND HE LOOKS R. THEN OVER L.

DAVID (off) - If, it's not...

IAN - (overlapping above speech) Now, Philly, now, that's a real Rock 'N' Roll town.

DAVID (off) - Oh, Philly's a great town.

IAN - (overlapping above speech) Yeah.

101
860-14 CS - DAVID HAND TO CHIN LOOKS OVER L.

IAN - (off) - I'm assured that the album will be available...

102
864-11 CS - SITTING L.F.G. IAN LOOKS R. GESTURING HAND AS CAMERA PANS L. WITH MOVING LIMO.

IAN - ...all through the Philadelphia, Philadelphia metropolitan area.

DAVID (off) - So you are hitting that market,...regardless of how long the New York (not distinct)...

IAN - (overlapping above speech) We're, we're, we're certainly...we're certainly doing...I'm doing everything I can.

DAVID'S HAND IN R. GESTURING. CAMERA PANS SLIGHTLY R. TO INCLUDE DAVID SITTING CENTER.

DAVID - That's what we're... We're not blaming you.

IAN - (overlapping above speech) And I'm writing about it.

DAVID - (overlapping above speech) You know that we're not blaming you.

103
880-12 INT. FRONT SEAT - C2S - L.F.G. SITS MARTY LOOKING AT ARNIE DRIVING AS CAMERA PANS R. WITH LIMO.

GROUP AND IAN (off) - (chatter not distinct continues behind following scenes and dialogue)

MARTY - But you don't feel that these guys have an affect on an audience? I mean, kids go to their concert, they have a great time, they're...

ARNIE - (overlapping above speech) But it's, uh, it's a passing thing. It's, uh,... I mean, I would never tell 'em

103 CONTINUED:

ARNIE LOOKS AT MARTY.

CONTINUED:

this, but this is, uh, this is a fad.

104
903-10 INT. THEATRE - CS - BACK TO BACK CENTER NIGEL AND DAVID SIT BEATING HANDS AS CROWD BEHIND THEM YELL AND CHEER.

CROWD (on and off) - (whistling, yelling, cheering, clapping, chatter not distinct continues behind following scenes and dialogue)

CAMERA PULLS BACK AND DOWN.

105
910-06 LOW ANGLE UP CS - DEREK STANDS F.G. CENTER LOOKING UP TOWARD F.G. WITH HAND RAISED. CAMERA PULLS BACK AND DOWN FROM HIM WITH VIV IN B.G. AT DRUMS.

106
917-01 MC DOWN SHOT - KIDS WAVING HANDS OVER HEAD IN RHYTHM AS THEY LOOK TOWARD L.F.G.
DISSOLVE IN TITLE: (over above b.g.)
FIDELITY HALL
Philadelphia

107
923-09 LOW ANGLE UP FULL SHOT - MAIN B.G. AT DRUMS AND CENTER PLAYING DOUBLE GUITAR DEREK AS CAMERA PANS SLIGHTLY L. CAMERA DOLLIES IN TOWARD THE DOUBLE GUITAR HE PLAYS.

108
933-09 LOW ANGLE UP MCS - MAIN AT DRUMS CENTER PERFORMING.

109
936-01 MED. DOWN FULL GROUP SHOT - DAVID R.F.G. WITH DEREK CENTER AND NIGEL BESIDE HIM AT MIKES AS THEY PERFORM.

GROUP - (singing) (continues behind following scenes)
'The bigger the cushion
The sweeter the pushin'
That's what I said
The looser the waistband
The deeper the quicksand
Or so I have read
My baby fits me
Like a flesh tuxedo

109 CONTINUED:

CONTINUED:

I like to sink her
With my pink Torpedo
Big Bottom
Big Bottom
Talk about bum cakes
My girl's got 'em
Big Bottom
Drive me out of my mind
How can I leave this behind?
I met her on Monday,
'Twas my lucky bun day
You know what I mean
I love her each weekday
Each Velvety cheekday
You know what I mean
My love gun's loaded
And she's in my sights
Big game waiting there
Inside her tights
Yeah
Big Bottom
Big Bottom
Talk about mud flaps
My girl's got 'em
Big Bottom
Drive me outta my mind
How could I leave this behind?
Ooooh!'

110
944-10 LOW ANGLE UP MC2S - NIGEL CENTER BACK TO CAMERA GYRATING WITH PARTIALLY VIEWED DAVID R. CENTER.

111
947-14 MCGS - SIDE BY SIDE ON STAGE PERFORMING DAVID R.F.G. WITH NIGEL CENTER AND DEREK BESIDE HIM AS THEY FACE L. PERFORMING. CAMERA DOLLIES UP AND IN TOWARD DAVID.

112
954-10 LOW ANGLE UP MCS - DRUMMER CENTER PERFORMING.

113
958-00 MC2S - NIGEL R.F.G. WITH YOUNG MAN L. CENTER DIFFUSED AS THEY PERFORM.

114
961-11 LOW ANGLE UP CS - AT MIKE SINGING PERFORMING DAVID. HE STANDS CENTRE F.G.

115
974-04 LOW ANGLE UP MC2S - NIGEL STANDS L. PLAYING GUITAR AS CAMERA ZOOMS UP TO DAVID R. CENTER AT MIKE PERFORMING.

116
986-04 LOW ANGLE UP FULL GROUP SHOT - OVER BACKS OF CROWD FACING CENTER AS THEY WAVE HANDS WATCHING NIGEL AND OTHERS ON STAGE PERFORMING BEFORE THEM. CAMERA PULLS BACK AND DOWN.

117
991-05 LOW ANGLE UP CS - DAVID BEFORE MIKE CENTER F.G. SINGING. CAMERA PULLS BACK AND DOWN AWAY FROM HIM.

118
999-07 MCS - VIV AT KEYBOARD PLAYING AS HE MOVES TO R. AND PLAYS ON THAT KEYBOARD.

119
1003-01 LOW ANGLE UP FULL GROUP SHOT - BACKS TO CAMERA L. AND R. GYRATING NIGEL AND DAVID FACING THE AUDIENCE AS THEY GYRATE AND AUDIENCE GOES WILD.

120
1007-01 LOW ANGLE UP MCS - TILTED ANGLE ON DEREK L. CENTER PLAYING GUITAR AND GYRATING. CAMERA PANS R. IN CIRCLE AROUND HIM.

121
1010-02 LOW ANGLE UP MCS - AT MIKE CENTER DAVID PERFORMING.

122
1017-14 LOW ANGLE UP MCS - STANDING CENTER PERFORMING NIGEL. HE MOVES BACKWARD ON STAGE LOOKS L.

123
1023-00 LOW ANGLE UP FULL GROUP SHOT - HANDS OF CROWD WAVING IN F.G. WITH GROUP UPPER CENTER B.G. ON STAGE PERFORMING.

124
1025-07 HIGH DOWN FULL GROUP SHOT - OVER BACKS AND HANDS OF WAVING CROWD FACING B.G. AND WATCHING THE GROUP ON STAGE PERFORM.

125
1028-09 CS - SIDE ANGLE DAVID AT MIKE L. CENTER SINGING FACING R.

126
1031-07 CS - R. CENTER F.G. NIGEL PLAYING GUITAR SMILES STICKING OUT HIS TONGUE. PARTIALLY VIEWED HEAD DAVID MOVES IN AND OUT L.F.G.

127
1035-02 MS - STANDING CENTER DEREK PLAYS DOUBLE GUITAR. HE GYRATES TO MUSIC.

128
1038-00 HIGH DOWN FULL GROUP SHOT - OVER BACKS AND WAVING HANDS OF CROWD F.G. AS THEY WATCH GROUP B.G. ON STAGE PERFORMING. CAMERA PANS L. OVER THE WAVING CROWD.

129
1041-02 LOW ANGLE UP MCS - STANDING AT MIKE CENTER PERFORMING SINGING DAVID. CAMERA DOLLIES UP AND IN TOWARD HIM.

130
1050-06 LOW ANGLE UP MCS - DRUMMER PERFORMING SITS CENTER.

131
1059-04 C2S - R. CENTER STANDS IAN WATCHING WITH SIDE ANGLE DEREK L.F.G. PERFORMING.
NIGEL MOVES IN L. TO R. BACKING UP AS CAMERA: PANS WITH HIM TO HOLD ON CS ON SINGING DAVID. CAMERA PULLS BACK AND DOWN AS NIGEL MOVES TOWARD DAVID AND SHAKES POSTERIOR AT HIM AND NUMBER ENDS.

132
1074-08 MC DOWN GROUP SHOT - YOUNG PEOPLE LOOKING UP L. WAVING AND CLAPPING.

133
1077-00 HIGH DOWN FULL GROUP SHOT - OVER BACK DRUMMER R.F.G. WITH GROUP LOWER CENTER ON STAGE PERFORMING AND BEHIND THEM YELLING CROWD.

134
1082-05 LOW ANGLE UP MCGS - SIDE BY SIDE R. TO CENTER ON STAGE DAVID AND GROUP AS DAVID HITS NECK OF GUITAR

134 CONTINUED:

TO POSTERIOR OF NIGEL.

CONTINUED:

135
1084-01 EXT. GARDEN - LOW ANGLE UP CS SITTING CENTER F.G. MARTY LOOKS OVER R.F.G.

MARTY - Let's talk about your reviews, uh, a little bit...

136
1087-03 FULL GROUP SHOT - MARTY SITS L. CENTER CLIPBOARD ON LAP FACING THE GROUP SITTING SIDE BY SIDE IN SEMI-CIRCLE.

MARTY - ...regarding Intravenus De Milo.

GROUP (off) - Yeah.

137
1090-09 MCS - ALBUM JACKET ON FLOOR CENTER.
INSERT - (on cover)
Spinal Tap
Intravenus
de Milo

MARTY (off) - This tasteless cover is a good indication of the lack of musical invention within?

138
1097-08 MC3S - SITTING SIDE BY SIDE L. TO R. NIGEL, DAVID AND DEREK AS THEY LOOK OVER L.F.G.

MARTY (off) - The musical growth rate of this band cannot even be charted. They're treading water in a sea of retarded sexuality and bad poetry

NIGEL - (overlapping above speech) That's nit pickin', isn't it?

NIGEL FLICKS HIS ASHES DOWN.

139
1111-06 C2S - SIDE BY SIDE L. TO R. NIGEL AND DAVID AS THEY LOOK OVER L.F.G. REACTING.

MARTY (off) - 'The gospel according to Spinal Tap...

140
1114-14 CS - ANOTHER JACKET OF ALBUM WITH RELIGIOUS THEME TO IT.
INSERT - (on album)
ROCK 'N ROLL
Creation

140 CONTINUED:

CAMERA SLOWLY PULLS BACK AND DOWN FROM JACKET.

CONTINUED:

MARTY (off) - ... this pretntious, ponderous collection of religious rock psalms is enough to prompt the question ...

141
1124-00 *C2S - REACTING NIGEL SITS L. WITH REACTING DAVID R. AS THEY LOOK DOWN THEN O.S.L.F.G.*

MARTY (off) - ...'What day did the Lord create Spinal Tap and couldn't He have rested on that day, too?'

DAVID - I've never heard that one. That's a good one. That's a good one.

NIGEL - (overlapping above speech) Let's see.

142
1138-07 *MCS - ANOTHER ALBUM COVER CENTER.*
INSERT - (on cover)
Spinal Tap
Shark Sandwich
(photo of sandwich on plate)

MARTY (off) - The review you have on Shark Sandwich which was merely a ...

143
1143-01 *LOW ANGLE UP CS - SITTING R.F.G. DEREK SMOKING PIPE LOOKS DOWN CENTER F.G.*
CAMERA PANS L. TO REACTING DAVID AND SMILING NIGEL AS THEY LOOK AT EACH OTHER THEN DOWN L.F.G.

MARTY - (off) - ...two word review. It just said, 'Shit Sandwich.'

DAVID - (laughing) Where'd they print that?

DEREK (off) - (overlapping above speech) Who did that? Where'd they print that?

NIGEL - (overlapping above speech) That's not real, is it?

DEREK (off) - (overlapping above speech)

143 CONTINUED:

CONTINUED:

You can't print that.

144
1156-04 EXT. STREET - DAY - FULL SHOT - TRAFFIC AND PEOPLE MOVING ABOUT AS BUS MOVES IN R. O.S. L. AS CAMERA PANS UP OVER THE ROUND BUILDINGS CENTER. DISSOLVE IN TITLE: (over above b.g.) RECORDING INDUSTRY CONVENTION Atlanta, Georgia

CONVENTION CROWD (on and off) - (chatter not distinct continues behind following scenes and dialogue)

DAVID - (off) - All those arguments about touring and not touring and all that. I mean, it's obvious we belong on tour, you know?

1ST VOICE - I think it's a great idea.

2ND VOICE - You know all that stuff about you being too old, and you being too white and...

3RD VOICE - Yeah. But...

145
1173-01 INT. ROOM - MC3S - SIDE PROFILE DAVID R.F.G. WITH DEREK SITTING CENTER R. WITH YOUNG WOMAN BESIDE HIM AS THEY LOOK OVER L.

3RD VOICE/DEREK - ...what about the album, Ian?

DAVID - Well, that's the real problem, Ian,.

DEREK - (overlapping above speech) We're getting into a refrain here.

DAVID - (overlapping above speech) ...it's just that we don't... There's no way to promote something that doesn't exist.

DEREK AND DAVID - (muttering not distinct)

146
1185-04 CS - SITTING R. CENTER F.G. IAN LOOKS OVER R.F.G. AS HE RUBS FINGER OVER HIS CHEEK.

GROUP (off) - (chatter not distinct)

146 CONTINUED:

CONTINUED:

Yeah, somewhere.

IAN - (overlapping above speech) It's a very unimportant reason. It's just that they're just experimenting with, uh, with some new, uh, packaging materials.

VOICE - Right.

147
1195-08 MC2S - YOUNG WOMAN SITS L. HAND ON ARM OF DEREK BESIDE HER CENTER AS HE LOOKS OVER L.F.G. IAN RISES IN L.F.G. AS CAMERA PANS SLIGHTLY L. TO INCLUDE HIM.

DEREK - Let me get the door. What kind of an experiment? Do they have monkeys opening it or what?

CAMERA PANS R. WITH IAN AROUND GROUP HEADS TOWARD CENTER B.G. STOPS GESTURES LOOKS OVER L.

IAN - Oh, there's, uh,... The other thing is that the Boston gig has been cancelled

DAVID (off) - What?

IAN - Yeah. I wouldn't worry about it, though.

CAMERA DOLLIES IN FOR CS ON IAN AS HE MOVES TO R.F.G. LOOKS OVER L.
HE TURNS MOVES TOWARD CENTER B.G.

It's not a big college town.

148
1210-06 INT. CORRIDOR - MCS - SIGN NEAR ASHTRAY CENTER.
INSERT - (sign)
POLYMER RECORDS
HOSPITALITY SUITE
(arrow)

CROWD (off and on) - (chatter not distinct continues behind following scenes and dialogue)

IAN MOVES IN L. O.S.R.F.G.

149
1214-10 INT. ROOM - FULL GROUP SHOT - GUESTS STAND ABOUT DRINKING AND TALKING WITH BOBBI L.F.G. SIDE ANGLE WATCHING AND LISTENING.

149 CONTINUED:

CAMERA PANS R. WITH DEREK AND GROUP STANDING SIDE BY SIDE R.

DAVID STANDS R.

CONTINUED:

BLONDE MAN - Hey, I heard you boys. You got an album coming out or anything?

DAVID - (overlapping above speech) Yeah, Smell the Glove. It should be out now. It's, uh,...

DEREK - (overlapping above speech) Yeah, almost.

BLONDE MAN - (overlapping above speech) Smell The Glove?

DEREK - Yeah.

DAVID - (overlapping above speech) Se Smell The Glove, yeah.

2ND MAN - Oh, it's a...

150
1228-03 CGS - R.F.G. DAVID, IAN BESIDE HIM AND L. CENTER NIGEL WITH OTHERS BEHIND THEM.

2ND MAN (off) - ...provocative title. I love it.

DAVID - (overlapping above speech) Yeah. Wait'll you see the cover. Wait'll you see the cover. It's very provocative, indeed.

151
1235-02 FULL GROUP SHOT - OVER BACKS OF GUESTS WITH GROUP PARTIALLY VIEWED L. STANDING AROUND TALKING TO THE TWO MEN. BOBBI MOVES IN L.F.G. CENTER SMILES MOVES TOWARD R. WITH IAN FOLLOWING HER. CAMERA PANS R. WITH THEM.

IAN (off) - Bobbi, I have to talk to you. Can I tear you away from all this?

BOBBI - Not now, (not distinct) Chinow. Do you have a drink?

I think you might have...

151 CONTINUED:

THEY MOVE TOWARD CENTER B.G. AND TABLE AS CAMERA HOLDS ON THEM AND CAMERA DOLLIES IN AS THEY TURN AND FACE ONE ANOTHER.

HE GESTURES THEN FOLDS HANDS OVER CHEST FACING BOBBI L.

CAMERA DOLLIES IN AND L. FAVORING NODDING BOBBI.

CAMERA PANS R. AROUND BACK OF IAN FACING BOBBI.

152
1281-02 C2S - OVER BACK PARTIALLY VIEWED BOBBI L.F.G. FACING REACTING IAN CENTER R.

CONTINUED:

IAN - No, I don't, uh, I don't really need one. Listen, I really do, do have to talk to you, it's about this, uh,...

BOBBI - Ian, so tell me whatever's on your mind.

IAN - (overlapping above speech) ...this whole issue with the, uh,...the issue of the cover.

BOBBI - Yeah?

IAN - Well, uh,I mean, we feel, and it seems to be fact that, uh, your company is rather down on the cover, is that the case?

BOBBI - Yes.

IAN - You can give it to me straight, you know?

BOBBI - Listen, uh, they don't like the cover.

IAN - Uh-huh. Well, that's certainly straight.

BOBBI - (overlapping above speech) They don't like the cover. They find it very offensive...

BOBBI - ...and very sexist.

IAN - Well, what exactly...

152 CONTINUED:

BOBBI LOOKS AT REACTING IAN.

153
1284-05 CS - REACTING BOBBI CENTER F.G. LOOKS O.S.R.F.G.

BOBBI PUTS HAND TO HER THROAT.

CAMERA PULLS BACK TO INCLUDE IAN BACK TO CAMERA R.F.G. FACING BOBBI.

CAMERA AS IT PANS R. HOLDS ON SIDE ANGLE IAN STANDING R.F.G. LOOKING L.

CONTINUED:

IAN (off) - ...do you find offensive? I mean, what's offensive?

BOBBI - (overlapping above speech) Ian, you put a greased naked woman on all fours...

IAN (off) - (overlapping above speech) Yes.

BOBBI - (overlapping above speech) ...with a dog collar around her neck...

IAN - (overlapping above speech) ...with a dog collar...

BOBBI - ...and a leash...

IAN - ...and a leash...

BOBBI - ...and a man's arm extended out up to here holding onto the leash and pushing a black glove in her face to sniff it. You don't find that offensive?

IAN - (overlapping above speech) No, I don't.

BOBBI - (overlapping above speech) You don't find that sexist?

IAN - (overlapping above speech) This is Nineteen Eighty-two, Bobbi, come on.

BOBBI - (overlapping above speech) That's right it's Nineteen Eighty-two, get... (off) ...outta the Sixties, we don't have this mentality any more.

153 CONTINUED:

CONTINUED:

IAN - Well, you should have seen the cover they wanted to do.

BOBBI (off) - (overlapping above speech) Work on them.

I don't care what they wanted.

IAN - (overlapping above speech) It wasn't a glove, believe me.

CAMERA PANS L. AROUND REACTING IAN.
CAMERA PANS L. INCLUDES GESTURING BOBBI L.F.G. FACING IAN.

BOBBI - And now this is something, Ian, you're gonna hafta talk to your boys about it.

154
1333-14 C2S - OVER BACK AND SHOULDER IAN R.F.G. FACING REACTING BOBBI L.

IAN - We're, we're certainly not laying down any conditions...

CAMERA DOLLIES IN TOWARD GESTURING BOBBI L.

BOBBI - (overlapping above speech) And I don't think that a sexy cover is the answer to why an album sells or doesn't sell, because you tell me the White album, what was that? There was nothing...

155
1347-02 CLOSE DOWN SHOT - REACTING IAN R. CENTER F.G. LOOKS OVER L.

BOBBI (off) - ...on that Goddamn cover.

156
1350-02 CS - REACTING BOBBI CENTER L.F.G. HEARING O.S. PHONE RING GLANCES L. THEN O.S.R.

BOBBI - Excuse me, the phone's ringing.

IAN (off) - Sure.

CAMERA PANS L. SLOWLY WITH MOVING BOBBI.

BOBBI - Ian, we'll talk about this after.

IAN (off) - (overlapping above speech) Okay.

157
1354-13 MED. DOWN SHOT - BOBBI L. CENTER PICKS UP PHONE LOOKING R. SMILING ANSWERS PHONE.

CAMERA DOLLIES IN TOWARD BOBBI.

CAMERA PANS L. AROUND HER TO HOLD IN FULL GROUP OF GUESTS AND SPINAL TAP GROUP AROUND ROOM CHATTING. BOBBI DRAGS ON CIGARETTE.

IAN (off) - Very well.

BOBBI - Hello. Oh, hi, Denis.

Oh, oh. Okay. Why don't you tell him?

Okay, hold on one minute. Ian.

Uh,...

IAN - (overlapping above speech) Yeah?

BOBBI - (overlapping above speech) ...it's Eton-Hogg, he wants to talk to you.

158
1375-05 FULL SHOT - STANDING CENTER WITH PHONE EXTENDED TOWARD F.G. BOBBI LOOKS O.S.R.F.G. AS IAN MOVES IN R.F.G. TAKES PHONE FROM HER AND SHE MOVES L. LISTENING TO IAN.

IAN - (off) - Okay. Thank you,...
(on)
...darlin'.

BOBBI - You're welcome, dear.

IAN - (muttering not distinct) Sir Denis?

BOBBI - Yeah.

IAN TURNS SIDE ANGLE ON PHONE R. CAMERA PULLS BACK AS BOBBI TURNS WATCHING NODDING IAN.

IAN - Hello, Sir Denis? Hi. How are you?

159
1388-03 FULL GROUP SHOT - L.F.G. IAN ON PHONE WITH DAVID AND NIGEL SITTING R. CENTER WATCHING HIM AND BEHIND THEM STANDING GUESTS. HEAD OF DEREK LOWER CENTER. HE LOWERS PHONE LOOKS AT DAVID AND NIGEL AND CAMERA DOLLIES IN TOWARD THEM SLIGHTLY.

IAN - Oh.

Fuckin' old poofer, but, but, it's really not that offensive,...

160
1402-15 MCS - SIDE ANGLE ON PHONE CENTER FACING R. REACTING IAN. CAMERA PULLS BACK AND PANS R.

IAN - ...Sir Denis, come on!

160 CONTINUED:

ANGRY IAN SLAMS DOWN PHONE TO CRADLE. CAMERA PULLS BACK AND PANS R. WITH IAN TO THE GROUP.

STANDING L. CENTER BOBBI WITH STANDING NIGEL AND SEATED DAVID CENTER REACTING LOOKING AT IAN STANDING BACK TO CAMERA R.F.G. WITH PEOPLE MILLING BEHIND THEM.

CONTINUED:

Okay. I'll call you absolutely first thing in the morning.

Aaah, shit, they're not gonna release the album, because they've decided the cover is sexist.

161
1426-11 CS - REACTING BOBBI CENTER F.G. HAND TO CHIN LOOKS OVER R.F.G.

NIGEL (off) - Well, so what?

IAN (off) - Well,...

162
1429-14 CGS - SIDE ANGLE IAN L.F.G. WITH BOBBI L. CENTER AND CENTER WITH DRINK IN HAND NIGEL AND DAVID SITTING BESIDE HIM R. AND IN R.F.G. DEREK.

NIGEL - What's wrong with being sexy?

I mean, there's no...

IAN - (overlapping above speech) Sex-ist.

DAVID - Sex...ist!

BOBBI - Okay, listen,...

DAVID - (overlapping above speech) How come you can't be sexy?

163
1436-14 CS - BOBBI CENTER L.F.G. LOOKS OVER L.F.G.
SHE GLANCES OVER R.

BOBBI - ...I wanted to tell you this and, and I was holding back because I didn't know what Denis' decision was going to be. But at this point both Sears and K-Mart Stores have refused to handle the album.

IAN (off) - (overlapping above speech) Is that all, huh?

163 CONTINUED:

CONTINUED:

BOBBI - (overlapping above speech) They're boycotting the album only because of the cover.

164
1455-03 CS - L. CENTER F.G. REACTING IAN LOOKS OVER R. THEN GLANCES R.F.G. THEN BACK R. GESTURING.

HE MAKES FIST JABBING WITH IT.

IAN - If, if a company's behind the album, it can shove it right down their throats.

BOBBI (off) - (overlapping above speech) If the first album had been a hit. No, money talks, and bullshit walks. And if the first album... (on) ...was a hit then we could have pressed on them. Then we could have told them, 'Yes, let's...'

REACTING IAN LOOKS R. AS CAMERA PANS R. TO HOLD ON GESTURING BOBBI LOOKING L.

IAN (off) - (overlapping above speech) The music, every cut on this album is a hit.

DAVID - It's a matter of compromise.

BOBBI - (overlapping above speech) I don't give a shit what the album...

SHE REACTS LOOKS OVER R.

NIGEL (off) - It was a joke.

DAVID (off) - (overlapping above speech) There's nothing to show.

NIGEL (off) - (overlapping above speech) Let us compromise.

165
478-05 MC3S - SIDE ANGLE BOBBI L. FACING SEATED DAVID R. AND GESTURING STANDING NIGEL CENTER.

NIGEL - Let it show.

DAVID - (overlapping above speech) Long time

165 CONTINUED:

CAMERA DOLLIES IN TOWARD NIGEL.

NIGEL LOOKS OVER L.F.G. CHEWING GUM. CAMERA PANS DOWN TO DAVID R.F.G.

HAND OF GESTURING NIGEL L. OF DAVID AS DAVID LOOKS UP AT HIM AND CAMERA PANS UP L. TO INCLUDE NIGEL.

CONTINUED:

Yeah, yeah, that's true.

NIGEL - (overlapping above speech) ... It was a joke...making it like a big deal, you know?

DAVID (off) - You know, if we were serious and we said, 'Yes, this should, she should be forced to smell the glove... (on) ...then you'd have a point, you know...

NIGEL - It's like a big deal, but it's all a joke, isn't it? I mean,...

DAVID - We're makin' fun...we're makin' fun.

NIGEL - (overlapping above speech) Well, it is and it isn't.

DAVID - (overlapping above speech) ...of that sort of thing, you know?

NIGEL - (overlapping above speech) She should be made to smell it, you know? But now, you know, over and over again...

DAVID - (overlapping above speech) You know, she's not, you know, (continues not distinct)...

BOBBI (off) - (overlapping above speech) Well, the things is...

166
1503-11 MC3S- SIDE ANGLE BOBBI L.F.G. LOOKS AT STANDING NIGEL AND SEATED DAVID R.

BOBBI - ...we can probably work something out. I'll talk to Denis and maybe we can come up with a compromise and a new design concept that we can all live with.

.67
1515-04 INT. CAFE - MC3S - SIDE ANGLE IN BOOTH L.F.G. MARTY LOOKING AT DAVID AND NIGEL CENTER SITTING SIDE BY SIDE AND NIGEL HOLDS HIS GUM ON HIS FINGER.

CAFE CROWD (off and on) - (chatter not distinct continues behind following scenes and dialogue)

MARTY - You guys were schoolmates?

NIGEL - We, we, we don't, we're not University material.

DAVID - (overlapping above speech) What's that on your finger?

NIGEL - It's my gum.

DAVID - What are you doing with it on your finger?

NIGEL - I might need it later.

DAVID - Put it on the table. It's terrible.

THEY LOOK AT EACH OTHER.

NIGEL - (laughing) Oh, might forget it on the table.

DAVID - (muttering not distinct) I can't take him anywhere.

MARTY - (overlapping above speech) How old were you guys, how old were you guys when you met?

MARTY GESTURES WITH FINGER.

168
1541-09 MCS - BLACKBOARD.
INSERT - (on board)
Squatney
June, 1955

NIGEL'S VOICE - About eight years old. Eight or nine.

CAMERA PANS L. TO PHOTO OF DAVID AND NIGEL AS YOUNGSTERS.

DAVID'S VOICE - You were eight and I was seven.

NIGEL'S VOICE - That's right, yeah.

CAMERA PANS UP OVER TO ANOTHER PHOTO OF THE TWO.

MARTY (off) - Do you remember the first

168 CONTINUED:

CONTINUED:

song that you guys ever wrote together?

NIGEL (off) - All The Way Home probably.

169
1560-10 MCGS - SITTING SIDE BY SIDE CENTER AT TABLE DAVID L. AND NIGEL R. AND IN B.G. BEHIND COUNTER COUNTERMAN.

NIGEL - Yeah.

GESTURING HAND IN L. CENTER MARTY.

DAVID - (overlapping above speech)

MARTY - All The Way Home?

DAVID - (overlapping above speech) Yeah.

MARTY - Can you remember a little bit of it? I'd love to hear it.

DAVID - (overlapping above speech) Christ. (laughing) Some black coffee maybe would, could do it.

NIGEL - (laughing - overlapping above speech) Yeah. It goes...

DAVID AND NIGEL - (ad lib singing)
(singing)
'...by the railroad track
(ad lib singing)
(singing)...

DAVID - (singing)
NIGEL - (ad lib singing)
And I'm waitin' for that
Train to bring me back...

CAMERA DOLLIES IN TOWARD DAVID AND NIGEL AS THEY LOOK UPWARD THINKING.

DAVID - If she's, if she's,...
(singing)
If she's not...

DAVID AND NIGEL - (singing)
...on the five nineteen
Then I'm gonna know what sorrow means
And I'm gonna
Cry, cry, cry all the way home
All the way home...

NIGEL - (singing)
All the way home...

169 CONTINUED:

CONTINUED:

DAVID AND NIGEL - (singing)
All the way home
All the way home...
(ad lib singing)...'

DAVID - The last part...

NIGEL - Cry, cry, cry all the way home.
Yeah.

DAVID - (overlapping above speech) Fairly simple. About, uh, six words in the whole song. You know, so you repeat them over and over again.

MARTY (off) - (overlapping above speech) Sounds good. Yeah.

170
1630-05 MCS - SITTING CENTER HAND TO CHIN MARTY LOOKS O.S.R.F.G.

MARTY - Let's talk about your music today. Uh, one thing that puzzles me, uhm, is the makeup of your audience seems to be, uh, predominately...

171
1645-01 MC3S - PARTIALLY VIEWED MARTY L.F.G. GESTURING TO SEATED DAVID AND NIGEL CENTER LOOKING AT MARTY L.F.G.

MARTY - ...young boys.

DAVID - Well, it's a sexual thing really. Aside from the identifying that, that boys do with us there's also like a reaction to the fem...uh,...of the females to our music. What, what do you think?

DAVID GESTURES WITH HAND.

DAVID LOOKS AND GESTURES TO NIGEL.

NIGEL - They really are quite fearful.

DAVID - Yeah.

172
1666-11 CS - HAND TO CHIN MARTY SITS CENTER LOOKING OVER R.F.G.

NIGEL (off) - That was my theory. They see us on the stage...

173
1670-06 MCGS - PARTIALLY VIEWED HANDS MARTY L.F.G. WITH SEATED DAVID AND NIGEL CENTER AND IN B.G. COUNTERMAN MOVING BEHIND COUNTER.

DAVID LOOKS L.F.G. SMILING.

NIGEL - ...with tight trousers. We've got you know, armadillos in our trousers ...I mean, it's really quite frightening. ...the size.

DAVID - Yes.

NIGEL - And, and they, they run screaming.

174
1684-11 END REEL ONE PART A & B - LAST FRAME AND LAST SCENE

1672 Feet 11 Frames EXHIBITION FOOTAGE

SCENE NO.	DESCRIPTION	DIALOGUE
1 00-00	START MEASURING START MARK ACADEMY LEADER	
2 12-00	INT. THEATRE CORRIDOR - FULL GROUP SHOT - CAMERA PANS SLIGHTLY R. WITH MILLING CROWD.	CROWD (on and off) - (chatter not distinct continues behind following scenes and dialogue)
	DISSOLVE IN TITLE: (over above b.g.) VANDERMINT AUDITORIUM Chapel Hill, North Carolina	
3 19-05	MED. DOWN FULL GROUP SHOT - INT. DRESSING ROOM - NIGEL SITS L. CENTER BACK TO CAMERA READING MAGAZINE L. CENTER WITH PACING IAN CENTER SMOKING ROPER AND BEHIND HIM OTHERS AT DRESSING TABLES.	GROUP (on and off) - (chatter not distinct continues behind following dialogue and scenes)
	CAMERA PANS L. WITH IAN MOVING TO SIDE OF NIGEL AS NIGEL PICKS UP PACK OF CIGARETTES LOOKS UP AT IAN.	NIGEL - Ian, can I have a word with you for a minute? IAN - Yes, of course, what? NIGEL - Have you got a second? Listen, uh, there are a couple of problems with the, uh,...
	CAMERA PANS DOWN R. AND AROUND SEATED NIGEL.	IAN - What? NIGEL - ...the arrangements backstage. IAN (off) - What exactly?
4 35-00	MC 2 SHOT - SIDE ANGLE SEATED NIGEL L.F.G. FEET UP ON MAKEUP TABLE R. WITH TORSO IAN CENTER R. CAMERA PANS SLIGHTLY R. AS NIGEL PUTS DOWN HIS FEET AND MOVES R. TOWARD TABLE.	NIGEL - Well, uh,... IAN - What I mean,... NIGEL - Well, no, there's some problems here. Uh, I don't even know where to start. All right, this, uh,...

4 CONTINUED:

CONTINUED:

IAN - Sound check...what's, what's wrong with the (not distinct) punch.

NIGEL - (overlapping above speech) No, no, no, no, this, this... Look, look, look, There's a little problem with the, uh,...

NIGEL REACHES OVER R. WITH CIGARETTE CAMERA PANS WITH HIM AND FOOD IS ON TRAYS ON TABLE.

HE PUTS CIGARETTE OUT ON THE TRAY CLOSE TO THE FOOD AS CAMERA DOLLIES IN TOWARD HIS HAND. HE REACHES OVER R. CAMERA PANS WITH HIM PICKING UP PIECE OF LUNCHMEAT.

HE PICKS UP SMALL PIECE OF BREAD AND CAMERA PANS L. AS HE PLACES IT ATOP PIECE OF LUNCHMEAT IN HAND.

Look, this, this miniature bread. It's like... I've been working with this now for about ...

59-08 LOW ANGLE UP CS - L. CENTER F.G. STANDS REACTING IAN LOOKING DOWN CENTER.

NIGEL (off) - ...half an hour. I can't figure out, let's say, w-...

IAN NODDING HEAD.

6
64-00 MC2S - SITTING L. CENTER F.G. NIGEL REACHES OVER R. TO TRAY OF FOOD AND CENTER TORSO OF IAN WATCHING HIM.

NIGEL - ... the bite, right?

IAN - (overlapping above speech) M'hm.

NIGEL - You got this...

IAN - You'd like bigger bread?

NIGEL - Exactly. I don't understand how... it's all...

IAN - (overlapping above speech) You could fold this, though. I mean you...

NIGEL - (overlapping above speech) Well, no,

NIGEL LOOKS UP AT IAN.

IAN REACHES OVER TO MEAT AND BREAD IN HAND OF NIGEL

CONTINUED:

THEY PLAY WITH THE BREAD AND MEAT AND FOLD THEM EVEN SMALLER.

CONTINUED:

then it's half the size.

IAN - No, no, not the bread.

7
76-06 CLOSE DOWN SHOT - HANDS OF IAN AND NIGEL AS IAN FOLDS THE MEAT INTO QUARTERS AND NIGEL HOLDS THE SMALL ROUND SLICE OF BREAD AND PLAYS WITH IT.

IAN - You could fold the meat.

This thing is folded like this.

NIGEL - (overlapping above speech) Then it, then it breaks up...it breaks it up.

NIGEL TEARS THE BREAD IN TWO PIECES.

IAN - (overlapping above speech) No, no, no, no, you put it on the bread like this, see?

NIGEL - (overlapping above speech) It breaks it in half like this.
But then if you keep folding it, it keeps breaking and then you...

CAMERA PULLS BACK AND DOWN FROM THEM.

IAN - (overlapping above speech) Then it... Why would you keep folding it?

8
90-06 LOW ANGLE UP MC2S - SITTING L. CENTER NIGEL REACHING OVER TOWARD TRAY AND STANDING CENTER IAN WATCHING.

NIGEL - Everything has to be folded and then it's this.

NIGEL WITH FOLDED SANDWICH IN HAND REACTING AS IAN LEANS OVER TOWARD HIM.

IAN - (overlapping above speech) Yeah.

CAMERA DOLLIES UP AND IN TOWARD THEM.

NIGEL - And I don't want this, I want large bread so that...

101-01 CLOSE DOWN SHOT - HANDS OF NIGEL IN L.F.G. POSSES WITH THE MEAT AND SMALL BREAD IN HANDS.

CONTINUED:

CONTINUED:

NIGEL - ...I can put this...

IAN (off) - Right.

NIGEL - So then it's like this.

IAN (off) - Yeah.

NIGEL - But this doesn't work...

10
109-05 LOW ANGLE UP MC2S - SIDE ANGLE NIGEL L. CENTER FUSSES WITH BREAD AND MEAT IN HANDS AS IAN CENTER STANDS WATCHING HIM.
IAN GESTURES WITH HAND AS NIGEL LOOKS UP AT HIM.

NIGEL - ...because then it's all...

IAN - Because it hangs out like that?

NIGEL - (laughing) Well, look.

IAN - Yeah.

NIGEL HOLDS UP THE SMALL SANDWICH FOR IAN TO SEE.

NIGEL - Would you be holding this?

IAN - (overlapping above speech) No, I wouldn't wanna eat...I wouldn't wanna put that in my mouth.

NIGEL - (overlapping above speech) (laughing) No.
All right. 'A'!...

NIGEL TOSSES DOWN SANDWICH ON TRAY O.S. R. CENTER.

IAN - (overlapping above speech) No, you're right.

NIGEL - (overlapping above speech) ... exhibit...exhibit A.

11
123-01 MC DOWN SHOT - L. CENTER F.G. STANDS REACTING IAN LOOKING DOWN CENTER R. CAMERA DOLLIES UP AND IN HOLDS ON HIS FACE.

NIGEL (off) - Now we move on to this. (laughing) Look, look,...

12
125-15 CLOSE DOWN SHOT - HORS DOEUVRES ON PLATES AND HAND OF NIGEL IN L. HOLDS OLIVE MINUS PIT WITH HIS FINGER IN HOLE.

2 CONTINUED:

CAMERA DOLLIES IN AS HE REACHES R. PICKS UP ANOTHER OLIVE WITH PIMENTO IN IT.

HE TOSSES DOWN OLIVE.

CAMERA PANS UP L. TO HOLD ON IAN LEANING OVER TRYING TO CALM NIGEL SEATED L. CENTER.

IAN GESTURES HAND TO NIGEL WHO NODS HEAD.

IAN TAKES SHOULDERS OF NIGEL LOOKS DOWN AT HIM.

CONTINUED:

NIGEL - Who's in here? No one. And then in here there's (laughing) a little guy, look,...

IAN (off) - Yeah.

NIGEL - (overlapping above speech) So, it's a complete catastrophe!

IAN (off) - No, you're right. Nigel, Nigel, just calm down.

NIGEL - (overlapping above speech) I mean I...

IAN - (overlapping above speech) Calm down.

NIGEL - (overlapping above speech) Calm... Uh, no, no, it's no big deal.

IAN - (overlapping above speech) Please. I'm sorry. You know I...

NIGEL - (overlapping above speech) It's a joke. It's really, it's just...

IAN - (overlapping above speech) It's just, it's just some cracker University, you know?

NIGEL - (overlapping above speech) I know. (laughing) Yeah. It's a joke.

IAN - (overlapping above speech) I mean, I really...

NIGEL - (overlapping above speech) It's all a j-...

IAN - (overlapping above speech) I don't

12 CONTINUED:

REACHING R. NIGEL TAKES NAPKIN AND WIPES HANDS WITH IT.

CAMERA DOLLIES UP AND IN TOWARD IAN REACHING DOWN R.

CONTINUED:

want it to affect your performance, all right?

NIGEL - (overlapping above speech) It's not going to affect my performance.

IAN - (overlapping above speech) Look, calm down, all right?

NIGEL - (overlapping above speech) Don't worry about it, all right, I just hate it Really, it does disturb me, but I'll rise above it.

IAN - (overlapping above speech) It won't happen again. It's disgusting.

NIGEL (off) - (overlapping above speech) I'm a professional.

IAN - (overlapping above speech) All right.

13
164-04 INT. AUDITORIUM - LOW ANGLE UP FULL GROUP SHOT - OVER BACKS OF CROWD FACING B.G. ON STAGE B.G. PERFORMING GROUP.

CROWD (on and off) - (yelling, whistling, clapping, cheering, chatter not distinct continues behind following scenes and singing)

14
165-13 LOW ANGLE UP FULL SHOT - IN RED SATIN PANTS DEREK PLAYING GUITAR WITH DRUMMER B.G.

15
166-15 C2S - SIDE BY SIDE NIGEL AND DAVID PERFORMING.

16
71-04 MC DOWN SHOT - MICK SITS CENTER PLAYING DRUMS.

GROUP (on and off) - (singing continues behind following scenes)
'I'm livin' in a hell hole
You know where you stand
In this hell hole

16 CONTINUED:

CONTINUED:

Folks lend a hand
In a hell hole
Girl, get me back
To my hell hole!'

17
173-09 HIGH DOWN FULL GROUP SHOT - BACKS OF WAVING CROWD WATCHING GROUP ON STAGE B.G. PERFORMING.

18
176-10 MC2S - R. CENTER F.G. DAVID AND CENTER BEHIND HIM AT MIKE NIGEL AS THEY PERFORM FACING L.

19
179-12 LOW ANGLE UP MCS - ARM AND HAND PERSON F.G. WAVING FIST AND UPPER CENTER AT MIKE PERFORMING NIGEL.
CAMERA SWISH PANS R. TO HOLD ON BACKS OF CROWD LOOKING UP AT PERFORMING DAVID AT MIKE.

20
186-00 MC2S - AT MIKE PERFORMING BACKUP ONE OF GROUP AND IN R.B.G. TECHNICIAN STANDS DRINKING FROM CAN.

21
188-04 HIGH DOWN FULL GROUP SHOT - FROM R. CENTER TOWARD CENTER
B.G. ON STAGE DAVID, NIGEL, DEREK AND UPPER R. B.G. MICK PLAYING DRUMS AS THEY PERFORM.

22
191-08 LOW ANGLE UP MCS - AT MIKE PERFORMING DEREK CENTER.
CAMERA PANS DOWN AS HE HOLDS UP ORNATE GUITAR AND NUMBER ENDS.
THEY PLAY INSTRUMENTAL.

23
198-06 LOW ANGLE UP MCS - AT MIKE PERFORMING NIGEL CENTER. CAMERA PANS R. AS HE MOVES BACKWARD AND SLOWLY STOOPS DOWN.

24
203-05 MED. DOWN FULL GROUP SHOT - POLICE AT EDGE OF STAGE WATCHING CROWD PARTIALLY VIEWED AS DEREK STANDS L. AND CENTER NIGEL MOVING DOWN TO HIS BACK AND R. DAVID BACK TO CAMERA PLAYING AND B.G. MICK AT DRUMS.

25
206-14 LOW ANGLE UP FULL 3 SHOT - DOWN TO HIS BACK CENTER NIGEL CONTINUES TO GYRATE AND PLAY GUITAR AND R. CENTER B.G. DAVID MOVING ABOUT PLAYING GUITAR AND UPPER L. B.G. MICK AT DRUMS.

26
212-08 CLOSE DOWN SHOT - PERFORMING GYRATING DAVID PLAYS GUITAR. HE GLANCES DOWN L.

27
215-11 MC DOWN SHOT - NIGEL DOWN ON HIS BACK LEGS BENT AS HE PLAYS GUITAR AND LOOKS OVER R. HE MOTIONS WITH HEAD.

28
222-10 LOW ANGLE UP FULL SHOT - NIGEL DOWN ON BACK PLAYING GUITAR CENTER WITH DAVID UPPER R.B.G. MOVING ABOUT AS TECHNICIAN MOVES TOWARD NIGEL FROM CENTER R.B.G. AND TAKES HIM UNDER ARMS AND MOVES HIM L.

29
230-04 HIGH DOWN FULL SHOT - LOWER CENTER TECHNICIAN MOVING NIGEL DOWN ON BACK AROUND IN CIRCLE AND BEHIND THEM PERFORMING DEREK.

30
232-05 MC DOWN 2 SHOT - LOWER CENTER TECHNICIAN HOLDING ARMS OF NIGEL DOWN ON STAGE TURNING HIM WITH SPOTLIGHT ON THEM CAMERA PANS L. TO INCLUDE DAVID MOVING R. AROUND THEM AND TECHNICIAN HELPING NIGEL TO HIS FEET.

31
242-03 LOW ANGLE UP MCS - TECHNICIAN BEHIND NIGEL LIFTING HIM TO HIS FEET AS NIGEL CONTINUES TO PLAY GUITAR. CAMERA PANS UP WITH THEM AND UPPER B.G. MICK AT DRUMS SMILING NIGEL HOLDS UP HAND TO O.S. CROWD AND CONTINUES TO PLAY GUITAR.

32
49-00 MED. DOWN FULL GROUP SHOT - CROWD GOING CRAZY AS ONE YOUNG LADY STANDS ON HER SEAT L. CENTER REACHES UP R.

33
251-09 LOW ANGLE UP FULL GROUP SHOT - NIGEL CENTER AND MAN L. CENTER AS HE STEPS BACK R. LOOKS OVER L. WITH MICK ON DRUMS UPPER B.G.

34
254-00 LOW ANGLE UP CS - LEGS AND TORSO PLAYING DEREK CENTER AS HE BEATS TEMPO OF MUSIC WITH LEGS.

35
257-04 LOW ANGLE UP CS - NIGEL WITH DAVID BEHIND HIM SLIGHTLY R. AND BEHIND THEM MICK AT DRUMS AS CAMERA DOLLIES UP TOWARD NIGEL AND DAVID AND THEN PULLS BACK AND DOWN FROM THEM.

36
260-10 LOW ANGLE UP FULL SHOT - DAVID AND NIGEL CENTER AND CAMERA PULLS BACK TO INCLUDE DEREK AND B.G. MICK ON DRUMS AS FOOTLIGHTS LIGHT UP THEY END NUMBER.

7
266-03 LOW ANGLE UP C2S - NIGEL L. AND DAVID R. AS THEY PLAY SUSTAINED NOTES. THEY END NUMBER.

38
270-03 LOW ANGLE UP FULL 3 SHOT - NIGEL L. LEANING R. WITH DAVID BEHIND HIM LEANING R. AND MOTIONS TO MICK BEHIND THEM UPPER CENTER ON DRUMS AND NUMBER ENDS AND CAMERA PANS L. WITH NIGEL STANDING CENTER AT MIKE WAVING TO CROWD.

39
273-09 EXTREME HIGH DOWN FULL GROUP SHOT - OVER BACKS OF CROWD LOOKING DOWN AT GROUP LOWER CENTER B.G. ON STAGE.

CROWD (on and off) - (whistling, cheering, clapping, chatter not distinct)

40
278-14 INT. ROOM - HIGH DOWN FULL 2 SHOT - MARTY AND NIGEL CENTER L. LOOKING AT ALL THE DIFFERENT GUITARS AROUND THEM IN ROOM.

NIGEL LOOKS AT MARTY AS HE SMOKES.

MARTY - Do you play all... I mean, do you actually play all these? Uh,...

NIGEL - (exhaling) Well, I play them and I cherish them.

40 CONTINUED:

CONTINUED:

MARTY - M'hm.

NIGEL - (overlapping above speech) This is ...

41
289-01 CLOSE DOWN 2 SHOT - MARTY PARTIALLY VIEWED L. WITH NIGEL CENTER LEANING OVER PICKS UP GUITAR SHOWS IT TO MARTY.

NIGEL - ...the top of the heap...right here. There's no question about it.

MARTY - M'hm.

NIGEL - Look it this, the, uh, flame on that one.

MARTY - Yes.

NIGEL - (overlapping above speech) I, I mean, it's just...it's quite unbelievable.

NIGEL HOLDS UP GUITAR AND CAMERA DOLLIES IN TOWARD THE GUITAR.

NIGEL LOOKS UP AT THE BACK OF THE NECK OF GUITAR.

This o-...this one is just, uh, it's perfect. Nineteen fifty-nine. Uh, you know it just... You cannot listen...

NIGEL LOOKS OVER L.

MARTY (off) - How much is this...

NIGEL - (overlapping above speech) Just listen for a minute.

MARTY (off) - I'm not...

NIGEL - (overlapping above speech) The sustain. Listen to it.

MARTY (off) - (overlapping above speech) I'm not hearing anything.

CAMERA PULLS BACK L. TO INCLUDE MARTY L. CENTER WITH NIGEL CENTER LOOKING AT MARTY.

NIGEL - You would, though, if it were playing,...

MARTY - Yeah.

.1 CONTINUED:

CONTINUED:

NIGEL - (overlapping above speech) ... because it really...it's famous for its sustain. I mean, you can just hold it...

MARTY - (overlapping above speech) Yes.

NIGEL - (overlapping above speech) ... (making singing sound)

MARTY - (overlapping above speech) Well, I mean, so you have to...

NIGEL - (holding singing sound) (speaking) You can go, go and have a bite...(making sound) you'd still be hearing that one.

MARTY - (overlapping above speech) Yeah.

42
337-13 MED. DOWN FULL 2 SHOT - SIDE ANGLE MARTY L. AND BEFORE HIM CENTER NIGEL TURNS TO MARTY HANDS HIM HIS CIGARETTE.

NIGEL -Will you hold this for a second?

MARTY - Oh, sure.

CAMERA PANS DOWN WITH NIGEL STOOPING DOWN AND PICKS UP ANOTHER GUITAR FROM STAND ON FLOOR AND WITH IT AMPLIFIER LIKE BOX.

NIGEL - This, of course, is a custom (not distinct) three pick up called... This is my radio unit...

NIGEL HOLDS UP GUITAR LOOKS TOWARD F.G. AS CAMERA DOLLIES IN TOWARD HIM.

MARTY - (overlapping above speech) Oh, I see..you...

NIGEL - (overlapping above speech) I strap this, this piece on, you know, right down in here.

CAMERA PANS DOWN AS NIGEL GESTURES WHERE HE WOULD PLACE THE BOX ON HIS HIP.

When I'm on stage and...

-2 CONTINUED:

CONTINUED:

MARTY - (overlapping above speech) It's a wireless.

NIGEL - (overlapping above speech) Wireless exactly.

MARTY - (overlapping above speech) Yeah.

NIGEL - And I can play without all the mucky muck.

MARTY - (overlapping above speech) You can run anywhere on stage...with that.

MARTY GESTURES AS NIGEL SETS DOWN GUITAR R.

NIGEL - (overlapping above speech) That's right. I can run all around.

43
67-14 MC2S - MARTY CENTER L. AND NIGEL R. MOVING L. BY MARTY TO ANOTHER GUITAR AS CAMERA PANS L. WITH HIM. HE MOVES TO CENTER AND PICKS UP ANOTHER GUITAR.

NIGEL - Now, this is special, too. It's a... Look, see? Still got the, uh, the old tagger on it. You see. I never even played it. See?

MARTY - (overlapping above speech) You jjs just bought it and you...

MARTY MOVES HAND TOWARD GUITAR AND NIGEL STOPS HIM.

NIGEL - Don't touch it.

MARTY - (overlapping above speech) I w-... Well, I wasn't gonna, I wasn't gonna touch it.

NIGEL - (overlapping above speech) Don't touch it. No one... No, don't touch...

MARTY - (overlapping above speech) I was just pointing at it. I...

43 CONTINUED:

CONTINUED:

NIGEL - (overlapping above speech) Well, don't point...even.

MARTY - (overlapping above speech) Don't even point?

NIGEL - No. It can't be played...never. You know...

MARTY - (overlapping above speech) Can I look at it?

NIGEL - No, you've seen enough of that one.

MARTY - (overlapping above speech) Don't look at it.

44
96-06 MC DOWN SHOT - L. CENTER NIGEL HAND ON AMPLIFYING SYSTEM.
INSERT - (on amplifier)
Marshall

CAMERA DOLLIES DOWN AND IN TOWARD THE KNOBS ON THE AMPLIFIER.

NIGEL - This is a top to, uh, you know,... you know what we use on stage, but it's, it's very special because if you can see,...

MARTY (off) - Yeah.

NIGEL - ...the numbers all go...

45
408-01 CS - AMPLIFIER PANEL FRONT AROUND KNOBS.
INSERT - (on amplifier)
Numbers from 0 to 11
VOLUME I VOLUME II

HAND OF NIGEL MOVES ACROSS THE PANEL UNDER KNOBS CAMERA PANS L. OVER THE PANEL.

NIGEL - ...to eleven. Look.
(off)
Right across the board.

MARTY (off) - Uh-huh.

NIGEL - (overlapping above speech) Eleven, ...

MARTY (off) - (overlapping above speech) Oh.

5 CONTINUED:

CONTINUED:

I see.

NIGEL - (overlapping above speech) ... eleven, eleven, eleven.

MARTY (off) - (overlapping above speech) Mos Amps go up to ten.

NIGEL (off) - Exactly.

46
420-08 LOW ANGLE UP CS - L. CENTER STANDS NIGEL LOOKING AT AMPLIFIER AND LOOKS UP L. STRAIGHTENING AS CAMERA PANS UP WITH HIM. PARTIALLY VIEWED MARTY L. CENTER.

MARTY (off) - Does that mean it's louder? Is that any louder?

NIGEL - Well, it's one louder, isn't it? It's, it's not ten. You see, most, most blokes are gonna be playing at ten. You're on ten here all the way up, all the way up, all the way up. You're on ten on your guitar where can you go from there?

CAMERA PANS DOWN R. SLIGHTLY AS NIGEL LEANS R. TOWARD AMPLIFIER. CAMERA PULLS BACK AND UP AS NIGEL STRAIGHTENS GESTURING LOOKS AT MARTY L.

MARTY - (overlapping above speech) M'hm.

NIGEL - Where?

MARTY - I don't know.

NIGEL - (overlapping above speech) Nowhere. Exactly. What we do is if we need that extra push over the cliff, you know what we do?

MARTY - (overlapping above speech) Put it on eleven.

NIGEL - (overlapping above speech) Eleven, exactly. One louder.

46 CONTINUED:

CONTINUED:

MARTY - (overlapping above speech) Why don't you just make ten louder and make ten be the top...number and make that a little louder?

NIGEL - These go to eleven.

47
473-06 INT. HOTEL LOBBY - MED. DOWN FULL GROUP SHOT - CLERK BEHIND COUNTER L. CHECKING RECORDS WITH IAN AT COUNTER R. FACING CLERK AND CENTER STANDS NIGEL WITH OTHERS BEHIND HIM.

HOTEL LOBBY CROWD (off and on) - (chatter not distinct continues behind following dialogue and scenes)

CLERK - Are you, are you Spinal Tap?

IAN - (overlapping above speech)

If... (muttering not distinct)

...

Spinal Tap. They're Spinal Tap.

IAN LOOKS OVER TOWARD NIGEL.

DAVID MOVES IN FROM R. STANDS AT COUNTER BETWEEN IAN AND NIGEL WITH ANOTHER OF THE GROUP BESIDE NIGEL AS THEY WATCH CLERK.

CLERK - Welcome to Memphis, gentlemen.

DAVID - (overlapping above speech)

(muttering not distinct)

CLERK - (overlapping above muttering)

We have a slight problem with your reservation. Nothing serious, I'm afraid.

IAN - (overlapping above speech) How slight?

48
486-10 C2S - OVER BACK AND SHOULDER IAN R.F.G. FACING CLERK BEHIND COUNTER L. CENTER.

CLERK - You wanted seven, uh, suites?

48 CONTINUED:

CONTINUED:

IAN - (overlapping above speech) Seven,... seven suites.

CLERK - Yes, you see, we, we mistakenly put you on the seventh floor...with one suite.

49
495-10 CS - IAN R.F.G. CENTER LOOKS L. REACTING WITH PARTIALLY VIEWED SHOULDER L. AT COUNTER OF ONE OF THE GROUP. BESIDE HIM SMILING DAVID.

CLERK (off) - However,...

IAN - (overlapping above speech) That's considerably more than minor.

CLERK (off) - Well, it's a good sized room, sir. It's a king leisure. We can get you, uh,...

NIGEL STANDS L. CENTER SMILING AT DAVID AS THEY WATCH IAN BECOMING ANNOYED.

IAN - (overlapping above speech) How are we gonna get fourteen people in a king leisure bed?

DAIVD AND NIGEL - (laughing)

DAVID LEANS OVER LOOKS AT IAN.

DAVID - Have a good time, will you, Ian?

CLERK (off) - (overlapping above speech) (laughing) Don't tempt me, sir.

IAN - (overlapping above speeches) Huh? I'll take care of it.

NIGEL AND DAVID MOVE TOWARD L.B.G.

0
515-02 C2S - OVER BACK AND SHOULDER IAN R.F.G. FACING CLERK CENTER AS HE (CLERK) LOOKS TOWARD R.B.G.

CLERK - Uh, welcome, gentlemen. And very attractive they are.

50 CONTINUED:

YOUNG MAN MOVES IN L.F.G. O.S.R. TAPPING SHOULDER OF IAN.

CONTINUED:

IAN - (overlapping above speech) Hey, hey, listen, listen to me. We want these suites and we...

51
522-07 MED. DOWN 2 SHOT - SIDE ANGLE CLERK L. FACING ANGRY FINGER TAPPING IAN BEHIND COUNTER R.

IAN - ...want them now. Okay. These people are tired, we have a sound check in an h-...

CLERK TURNS LOOKS OVER SHOULDER L. GESTURING.

CLERK - (overlapping above speech) Yes, sir. we don't have your... Riva,...

52
527-03 C2S - PARTIALLY VIEWED BACK OF IAN'S HEAD R.F.G. FAVORS CLERK TURNED TO LOOK TOWARD L.B.G. RITA MOVES IN L. TO R. BESIDE CLERK.

CLERK - ...uh, perhaps you could help us.

WOMAN - (overlapping above speech) What's the problem?

CAMERA PULLS BACK FOR MC3S.

CLERK - (overlapping above speech) We have these...

IAN - (overlapping above speech) Yes, I'll deal with you, okay?

CAMERA PANS SLIGHTLY R. WITH MOVING IAN GESTURING TO WOMAN.

This twisted old prude here...tells me that you...

CLERK - (overlapping above speech) I'm just as God made me, sir.

IAN - (overlapping above speech) Have not got my reservations?

53
542-07 FULL GROUP SHOT - NIGEL R.F.G. DAVID CENTER OTHERS BEHIND THEM AS THEY STAND AT MAGAZINE RACKS L. AND LOOK AT MAGAZINES.

DAVID - What's the differenct between golf and miniature golf,,,

53 CONTINUED:

CONTINUED:

DEREK - I think the balls...

DAVID - Oh, oh, look out, here they come.

CAMERA PANS R. AS GROUP TURN TO LOOK OVER R. AND FROM B.G. MOVING AGENT AND DUKE FAME AND HIS GROUP MOVING ON TOWARD R.F.G.

FANS (off and on) - (chatter not distinct continues behind following scenes and dialogue)

CAMERA PANS R. WITH YOUNG WOMAN HOLDING UP BOOK FOR DUKE TO SIGN WITH ANOTHER YOUNG WOMAN R. CENTER TAKING PICTURES.

DUKE - Sure thing.

YOUNG GIRL - Would you sign my autograph...

54
559-05 MED. DOWN FULL GROUP SHOT - YOUNG GIRLS R. WITH DUKE WITH YOUNG WOMAN ON HIS ARM CENTER AGENT STANDS L. AND BEHIND HIM SPINAL TAP GROUP.
DAVID MOVES IN L. HOLDS OUT HAND TOWARD DUKE AND MAN SHOVES HIM BACK.

GIRLS - Duke! Oh, Duke!

GROUP (on and off) - (chatter not distinct)

DAVID - Duke? Duke!

TERRY - (muttering not distinct) Don't...

DAVID - (overlapping above speech) Uh, yes, it's okay, we know him. We're the Spinal Tap. Spinal Tap. David St. Hubbins.

DAVID HOLDS OUT HAND AND DUKE SHAKES IT.

55
567-09 CGS - SIDE ANGLE DUKE R.F.G. WITH SHOULDER AGENT L. AND YOUNG WOMAN CENTER AS DUKE LOOKS L.

DEREK - Derek Smalls.

DAVID (off) - Spinal Tap.

DUKE - How you doin'?

DAVID AND GROUP (off) - (chatter not distinct)

TERRY - (off) - (overlapping above chatter) Listen,...

56
572-02 MED. DOWN FULL GROUP SHOT - NIGEL, DAVID AND GROUP L. WITH AGENT CENTER

56 CONTINUED:

AND DUKE WITH YOUNG WOMAN HOLDING HIS ARM R. AS DUKE MOVES WITH GIRL TOWARD L.F.G. AND DAVID TAKES ARM OF TERRY.

CAMERA DOLLIES IN TOWARD TERRY AND DAVID WITH DEREK BEHIND THEM LEANING ON MAGAZINE RACK WATCHING THEM .

TERRY NODS TO DAVID.

57
587-11 MCGS - OVER PARTIALLY VIEWED SHOULDER DAVID AND BACK TO CAMERA TERRY R.F.G. WITH SHOULDER DUKE PARTIALLY VIEWED L.F.G. AND STANDING CENTER NIGEL AND ONE OF GROUP LOOKING TOWARD TERRY AND REACTING. IAN MOVES FROM B.G. TOWARD THEM.

TERRY AND IAN SHAKE HANDS.

CONTINUED:

TERRY - ...we gotta get goin'.

DAVID - Listen, uh, uh, where, where you playin' in town? You playin' here?

TERRY - (overlapping above speech) We're doing the, uh, the Enormo Dome whatever it is. It's terrific, it's a (not distinct) good house. We sold it out.

DAVID - (overlapping above speech) Oh, yeah, the big place...downtown.

TERRY - (overlapping above speech) Very nice.

DAVID - (overlapping above speech) That's a big place. You sold it out?

DAVID - I say,...(muttering not distinct) maybe we, we should, uh, you know,...

IAN - (overlapping above speech) Good heavens. How are yuh, laddie? Good to see you, Ter'.
Terrific to see you.

TERRY - (overlapping above speech) Uh, Liam. Liam?

IAN - (overlapping above speech) Ian.

57 CONTINUED:

CONTINUED:

Ian.

DAVID - (overlapping above speech) (laughing) Ian.

58
604-02 MCGS - TERRY R. CENTER F.G. LOOKS L. AT PA RTIALLY VIEWED DAVID AND BEHIND HIM VIV AND DEREK.

TERRY - Listen, we'd love to stand around and chat, but we gotta sit down in the lobby wait for the limo.

DEREK, DAVID - Right.

DAVID - (overlapping above speech) Oh, that's great.

VOICE - Duke, nice to have...

IAN - Good to see you again, Terry.

It's great to see you again, Terry.

TERRY - (overlapping above speech) Yeah, good luck.

IAN MOVES WITH TERRY FOLLOWED BY DUKE AND YOUNG WOMAN HEADING TOWARD B.G.

DEREK - We'll catch up with you on the Coast maybe...

CAMERA PANS R. TO THE GROUP AS THEY LOOK OVER L. REACTING.
CAMERA DOLLIES IN FOR CS ON DAVID LOOKS L. AT O.S. NIGEL.

DAVID (off) - Great. Great to see you.

NIGEL - Have a good day.

DEREK - Good days, good days...

GROUP (on and off) - (chatter not distinct continues behind following dialogue and scenes)

NIGEL AS CAMERA PANS L. HE MOTIONS WITH FINGERS LOOKING R.

DAVID - Fuckin' wanker, a wanker.

DEREK - A total no-talent.

NIGEL - (overlapping above speech) He's got this much talent. This much of a talent.

GROUP (off) - (chatter not distinct overlaps above speech)

58 CONTINUED:

CONTINUED:

DEREK (off) - We carried them.

59
637-00 FULL 4 SHOT - L. TO R. NIGEL, DAVID, VIV AND DEREK.

DAVID - We had to apologize to him with our set.

DEREK - (overlapping above speech) That's right.

YOUNG MAN - (overlapping above speech) That's right. Yeah.

NIGEL - (muttering not distinct continues behind following speech) I mean,...

DAVID - People were still booin' him when we were called...

DEREK - It's all hype, it's all bought...

60
644-00 FULL GROUP SHOT - BACK OF IAN MOVING TOWARD WAITING GROUP CENTER B.G. AS CAMERA DOLLIES IN WITH HIM.

GROUP - (chatter not distinct)

IAN - Yep, we got our rooms.

DAVID - (overlapping above speech) Can I ask you something? Can I ask you somethir

IAN - (overlapping above speech) Big fat suites.

IAN - (overlapping above speech) Have you seen Duke Fame's (not distinct) current album?

IAN - Uh'm, yes, yes.

DAVID - (overlapping above speech) Have you seen the cover?

IAN - Uh, no, no, I don't think I have.

DAVID - (overlapping above speech) Well, it's a rather lurid cover. I mean, it's,

60 CONTINUED:

HAND OF NIGEL IN R. AS THEY LOOK R. REACTING.

CAMERA PANS R. TO INCLUDE DEREK.

CONTINUED:

it's like naked women and , uh,...

NIGEL - No, he's, he's tied down to this table...

IAN - Uh-huh.

NIGEL - ...and he's got these whips and they're all semi-nude.

DAVID - (overlapping above speech) knockin' on 'em and they're slightly (not distinct)...

IAN - (overlapping above speech) Well, what's the point?

DAVID - Well, the point is it's much or worse than Smell The Glove, I mean,...

DEREK - (overlapping above speech) Yeah, the point...

DAVID - (overlapping above speech) He releases that and he's... number three.

IAN - (overlapping above speech) No, no,... no, no.

DEREK (off) - ...is how did he....

IAN - (overlapping above chatter) Because he's the victim. They're objections were that she was the victim.

NIGEL - Oh.

IAN - (overlapping above speech) You see?

DAVID - (overlapping above speech) Oh , oh.

60 CONTINUED:

CONTINUED:

IAN - (overlapping above speech) That's all right. I mean, if the (not distinct) singer's the victim it's different. It's not sexist.

CAMERA PANS R. TO INCLUDE NIGEL GESTURES TO DAVID CENTER.

NIGEL - (overlapping above speech) They did a twist on it. They did a twist. And it's...

CAMERA PANS R. AROUND BACK OF DEREK AND HOLDS ON GROUP SHOT WITH SIDE ANGLE R.F.G. NIGEL, DAVID, TWO OF GROUP AND IAN L.

GROUP - (chatter not distinct) Yeah. They did.

IAN (off) - (overlapping above speech) We should'a' thought of it.

(on)
Well, if we'd had all you guys tied up that probably would'a' been fine.

CAMERA DOLLIES IN FOR CS ON IAN LOOKING R.

GROUP (off) - (making sounds, chatter not distinct) Yeah.

61
710-04 MC2S - DAVID L. AND NIGEL R. LOOKING OVER R. AS DAVID LOOKS OVER L.F.G. DAVID LOOKS R.

DEREK (off) - But it's, it's still...

DAVID - (overlapping above speech) ...it's still such a fine line between stupid and...

DEREK (off) - (overlapping above speech) ... and clever.

DAVID - (overlapping above speech) Yeah.

NIGEL - (overlapping above speech) Yeah, clever.

NIGEL - (overlapping above speech) It's

61 CONTINUED:

CONTINUED:

just little turn about.

62
719-12 MCGS - SIDE ANGLE L.F.G. IAN AS CAMERA PANS R. AROUND HIM SLIGHTLY WITH TWO MORE OF THE GROUP BESIDE HIM CENTER.

IAN - (overlapping above speech) I have ...a small piece of bad news.

DAVID (off) - Oh.

IAN - What I meant was...

DAVID (off) - (overlapping above speech) For a change.

IAN - (overlapping above speech) We're, uh, we're cancelled here.

DAVID (off) - At the hotel?

IAN - No, we're cancelled. The, the gig is cancelled.

CAMERA PANS L. AROUND IAN TO INCLUDE REACTING DAVID, NIGEL AND DEREK.

IAN READS FROM NOTE.

DAVID (off) - Fuck!

IAN - It says, 'Memphis show cancelled due to lack of advertising funds.

63
745-01 INT. ROOM - CS - SITTING R. CENTER F.G. MARTY LOOKS OVER L. GESTURING HAND.
INSERT - (on cap)
USS DORAL SEAL
OV-4B

MARTY - The last time Tap toured America they were, uh, booked into ten thousand seat arenas and fifteen thousand seat venues.

64
757-01 FULL 2 SHOT - INT. IAN'S OFFICE - FRAMED RECORDS IN SILVER AND GOLD ON WALL AND MARTY SITS SIDE ANGLE R. CENTER LOOKS AT IAN ACROSS DESK CENTER.

MARTY - And it seems that now, on the Con-Tour they're being booked

64 CONTINUED:

CONTINUED:

into twelve hundred seat arenas, fifteen hundred seat arenas, and, uh, I was just wondering does this mean, uh, the popularity of the Group is waning?

IAN - Oh, no, no, no, no, no, no. No, no, r no, not at tall. I, I, I just think tha the, uh, that they're appeal is becoming more selective.

MARTY - Oh.

65
790-01 CS - ON DESK CRICKET BAT LIES ON DESK AS CAMERA PANS R. OVER IT WITH BRIEFCASE BEHIND IT.

MARTY (off) - Now I notice this here, you got this cricket bat here. Do you play?

IAN (off) - Uh, no, I carry this, uh,...

TORSO IAN BEHIND DESK R. CENTER.

(on)
...partly out of, uh,...

66
800-02 MC2S - SIDE ANGLE R. CENTER SITS MARTY LOOKS TOWARD CENTER B.G. AND IAN BEHIND DESK.

IAN - (laughing) ...I don't know, uh, sort of a, a, I don't know, I suppose, uh, what's the word, uh,...

MARTY - Affectation?

IAN - Yes, I mean it's, it's a kind of totemistic thing, you know, but, uh, to be quite frank with you, it's come in useful in a couple o' situations.

CAMERA DOLLIES IN TOWARD IAN.

MARTY - Oh.

67
821-06 MED. DOWN FULL GROUP SHOT - INT. HOTEL ROOM - GROUP WITH GIRLS SITTING AROUND AND STANDING CENTER IAN WITH BAT IN HAND HITS IT DOWN ON TABLE AND GROUP JUMP.

IAN'S VOICE - Certainly in the, uh,...

823-15	INT. ROOM - MED. DOWN SHOT - R. CENTER IAN SCOOPS PLATES AND FOOD FROM TABLE WITH THE CRICKET BAT.	IAN'S VOICE - ...topsy turvy world of...
69 825-11	LOW ANGLE UP MCS - YOUNG MAN L. AS IAN R. USING BAT SHOVES IT AGAINST THROAT OF REACTING YOUNG MAN.	IAN'S VOICE - ...heavy rock. Having a good..
70 827-03	HIGH DOWN FULL GROUP SHOT - LOWER TORSO ONE OF GROUP R. AND CENTER B.G. SITTING ON FLOOR DEREK AS THEY WATCH IAN USING BAT BREAKING THE TV ON SIDEBOARD CENTER L. TV THROWING SPARKS.	IAN'S VOICE - ...solid piece of wood in your hands.
71 829-06	INT. IAN'S OFFICE - C2S - LEG OF MARTY R.F.G. AS HE FACES IAN BEHIND DESK CENTER AS IAN LOOKS OVER R.F.G. IAN NODS HEAD.	IAN - ...is quite often...it's useful. MARTY - M'hm.
72 833-13	INT. HOTEL ROOM - MCS - SITTING AT DESK R. CENTER DAVID ON PHONE.	DAVID - Oh, I miss you too, darling. Uh'm, not too well actually.
73 840-15	MCS - SITTING CENTER ON PHONE DAVID LOOKS DOWN CENTER AT SOMETHING ON DESK. CAMERA PULLS BACK SLOWLY TO CARD STANDING ON DESK BEFORE DAVID.	DAVID - Well, we've got some cancellations, that's all we got to Memphis and there's no gig in Memphis and we find out this, this promoter in the Midwest, uh, has pulled outta St. Louis and Kansas City and, uh, oh, Des Moines. I don't know, it's, it's in Indiana or something.
/-05	MED. DOWN SHOT - CAMERA PANS R. AROUND DAVID CENTER SEATED AT DESK ON PHONE. CAMERA PANS DOWN SLOWLY. CAMERA DOLLIES IN TOWARD DAVID.	DAVID - Oh, I thought.. Oh, don't tease me. That's not until April. Great. We'll do

74 CONTINUED:

CAMERA PANS L. AND UP WITH NIGEL L. CENTER GUITAR IN HAND LOOKS OVER R. AT O.S. DAVID.

CAMERA PANS UP AND DOLLIES IN TOWARD NIGEL AS HE STRUMS GUITAR.

CONTINUED:

it. Well...Oh, God, that's great. (off) Milwaukee. Milwaukee, Wisconsin.

I have no idea.

You might have to take a plane to New York and then get...and then go to, uh, to Milwaukee from there.

75
900-11 MC DOWN SHOT - SITTING R. CENTER SIDE ANGLE DAVID AT DESK ON PHONE. CAMERA PULLS BACK AND UP AS DAVID RETURNS PHONE TO CRADLE LOOKS UP L. CAMERA HOLDS ON MED. DOWN 2 SHOT WITH PARTIALLY VIEWED NIGEL L.F.G. BACK TO CAMERA LOOKS AT DAVID.

DAVID - Oh, good, I love you, too. Okay. 'Bye.

(sighing) Well, my problems are solved, mate.

NIGEL - Who was that then?

DAVID - Jeanine. She's gonna come meet us.

76
917-09 LOW ANGLE UP CS - L. CENTER F.G. REACTING NIGEL STANDS LOOKS O.S. R.F.G.

DAVID (off) - She was supposed to do this, this, uh, window layout for Neil (not distinct) Khyatt's boutique, but it's not till April.

NIGEL - (overlapping above speech) Is she coming to drop some stuff off? You know and then go right back?

DAVID - (off) - (overlapping above speech) N No, she's coming on the road.

77
932-08 CLOSE DOWN SHOT - SITTING R. CENTER F.G. SMILING DAVID LOOKS UP L.F.G.

DAVID - She's gonna travel with us.

GROUP (off) - (chatter not distinct continues behind following dialogue)

77 CONTINUED:

CONTINUED:

DAVID - She's gonna go on the road with us.

VOICE - Turn it up. Turn it up!

78
938-02 CLOSE DOWN SHOT - REACTING NIGEL STANDS L. CENTER F.G. LOOKS DOWN R.F.G.

DAVID (off) - She says she can hear that I'm eating too much sugar on the phone. She says my larynx is fat.

DEREK MOVES FROM CENTER B.G. AROUND CORNER MOVES TO CENTER LOOKS OVER R.

DEREK - You might, uh, want to come next door. The radio's playing a bit of your past.

DEREK MOVES BACKWARD O.S.L.B.G. AS NIGEL TURNS TO L. AND MOVING IN R.F.G. HAPPY DAVID LEAPING UP AND DOWN BEHIND NIGEL HOLDING HIS HANDS ON HIS SHOULDERS AS CAMERA DOLLIES IN TOWARD B.G. WITH THEM.

DAVID - (not distinct) (laughing)

CAMERA CONTINUES AROUND WALL WITH THE TWO MOVING INTO ROOM WHERE TABLE IS FULL OF LEFTOVER FOOD AND PLATES R.B.G.

I don't believe it.

VOICES - (over radio) - (singing - not distinct continues behind following dialogue and scenes)
'Cups and cakes
Cups and cakes
I'm so full my tummy aches
(not distinct)
Sharing cups and cakes with me
And cakes
With me-e-e...'

IN B.G. SITTING SOME OF GROUP WITH GIRLS AND DEREK CENTER ON FLOOR HAND ON TABLE.
CAMERA PANS DOWN AND R. AS NIGEL SITS FIRST THEN DAVID BESIDE HIM.
CAMERA DOLLIES DOWN AND IN TOWARD THEM.
CAMERA PANS L. TO RADIO ON SIDEBOARD WITH EATING DEREK R. CENTER SITTING ON FLOOR.

DAVID - (laughing)

79
990-14 MC2S - YOUNG WOMAN SITS ON LAP OF SEATED ONE OF GROUP CENTER AS THEY LOOK OVER L. LISTENING.
HE LOOKS OVER R. NODDING HEAD.
HE HOLDS UP THUMB.

YOUNG MAN - Oh, yeah.

ANNOUNCER (off - over radio) - Oh, yeah. That's going all the way back to Nineteen Sixty-five with that one.

80
1000-07 MC3S - PARTIALLY VIEWED NIGEL R.F.G. WITH COUPLE SITTING HOLDING HANDS CENTER LOOKING L. AND SMILING.

CAMERA PANS R. HOLDS ON SEATED NIGEL AND DAVID SIDE BY SIDE LOOKING TOWARD L.F.G.

DAVID RAISES FISTS AND SHAKES THEM OVER HIS HEAD HAPPILY.

NIGEL LOOKS AT DAVID.

ANNOUNCER (off - over radio) - Don't it fee good with the Thamesmen and Cups and Cakes?

DEREK - You're an oldie, you're an oldie.

ANNOUNCER (off - over radio) - The Thamesman later changed their name to SPINAL TAP.

DAVID - Yeah!

ANNOUNCER (off - over radio) - They had a couple of nice sized hits. They are currently residing in the Where Are They Now File. John Q with you on Golden 1-0-6 and right after we...

DEREK (off) - (muttering not distinct) Fuck you.

81
1026-07 EXT. GRACELAND GROUNDS - SLAB LOWER CENTER OF GRAVE.
INSERT - (on slab)
E L V I S
A A R O N
P R E S L E Y
JANUARY 8, 1935
AUGUST 18, 1977
SON OF
VERNON ELVIS PRESLEY
AND
GLADYS LOVE PRESLEY
FATHER OF
LISA MARIE PRESLEY
(not readable)
POP ON TITLE: (over above b.g.)
GRACELAND
Memphis, Tennessee
POP OUT TITLE:

DAVID - (off) - I'm not really sure this was such a great idea. I mean, I don't feel any better than I did at the hotel.

82
1035-01 LOW ANGLE UP C3S - R.F.G. TO CENTER L. DAVID, NIGEL AND DEREK AS DEREK

82 CONTINUED:

TAKING PICTURES AS THEY LOOK DOWN L.

CONTINUED:

DEREK - He was going to a TV Special from here before he died.

DAVID - Yeah, that's right. Musical versior of Somebody Up There Likes Me.

83
1048-02 MED. DOWN 2 SHOT - PARTIALLY VIEWED ARM DAVID L.F.G. AND NIGEL'S ARM R.F.G. AS THEY FACE THE GRAVES BANKED WITH FRESH FLOWERS.

DAVID - (singing)
'Well, since my baby left me
I found a new place to dwell...

NIGEL - (overlapping above singing - ad lib singing)

84
1061-04 LOW ANGLE UP C3S - SIDE BY SIDE R.F.G. TO CENTER DAVID, NIGEL AND DEREK LOOKING DOWN L.

DAVID - (singing)
Well, it's down at the end of
Lonely Street
That...

DAVID AND DEREK - (singing)
...Heartbreak Hotel...'

NIGEL - Do it with the harmony parts.

DAVID - All right.

CAMERA PULLS BACK AND DOWN FROM THEM.

DAVID - (singing)
Well,...

DAVID AND NIGEL - (singing)
...since my baby...

DAVID - (overlapping above speech) In the same key, though, I think.
(singing)
Well,...

DAVID AND NIGEL - (singing)
...since my baby left me...

NIGEL - If I'm going,
(singing)
Since my...

NIGEL AND DAVID - (singing)
...baby left...

85
1089-00 MED. DOWN FULL 3 SHOT - BEFORE THE GRAVES R. CENTER SIDE BY SIDE DAVID, NIGEL, DEREK BACKS TO CAMERA FACING GRAVES.

NIGEL AND DAVID - (singing)
me...

NIGEL - (singing)
Me...

DAVID - No, you can't hit that note.

NIGEL - (humming behind following singing)

DAVID - (singing)
Since my...
(humming)

DAVID AND NIGEL - (singing)
Since my...

86
1097-13 C3S - PARTIALLY VIEWED DAVID R.F.G. CENTER NIGEL AND BESIDE HIM L. PARTIALLY VIEWED DEREK AS THEY LOOK L.

CAMERA PULLS BACK AND DOWN FROM THE THREE FOR MC3S.

DAVID NODS HEAD 'NO'.

DAVID AND NIGEL - (singing)
...baby left me
Well, I found a new place to dwell...

NIGEL - That's all right.

DAVID - Not really, not really.

NIGEL - (singing - overlapping above speech)
Found a new
A new...

DAVID - (overlapping above speech) That sounds (not distinct) raga. You don't wanna go raga.

NIGEL - (overlapping above speech) No, not with this you don't.

(singing)
Well, since my baby left me...

DAVID - (overlapping above speech) It sounds a fuckin' barbershop.

NIGEL - What?

86 CONTINUED:

CONTINUED:

DEREK - Hey.

DAVID - (overlapping above speech) Barbershop raga. It's a new hybrid.

DEREK - (overlapping above speech) Watch the, watch the language, we are in the presence of the king.

DAVID - (overlapping above speech) Well, you (not distinct)... Oh, sorry.

87
1129-08 FULL 3 SHOT - OVER BACKS OF OUR THREE R. CENTER FACING THE SLABS.

DAVID - Whew, this is thoroughly depressing.

88
135-07 C3S - SIDE BY SIDE R.F.G. TO L. CENTER DAVID, NIGEL AND DEREK LOOK L.

NIGEL - It really puts perspective on things, though, doesn't it?

DAVID - (overlapping above speech) Yeah, too much. There's too much fucking perspective...now.

89
1145-12 CS - SITTING CENTER - EXT. GARDEN OF PALACE. MARTY HAND TO CHIN LOOKS OVER R.F.G. CAMERA DOLLIES IN TOWARD MARTY AS HE GESTURES HAND.

MARTY - In Nineteen sixty-seven, uh, you... that was the first time Spinal Tap came into existence?

90
1153-13 MC3S - L. CENTER SITS NIGEL, DAVID CENTER AND SIDE ANGLE DEREK R. CENTER. THEY LOOK AT ONE ANOTHER THEN OVER L.F.G.

DEREK - The whole world was changing in those days.

DAVID - (overlapping above speech) Yeah. And also we had the world's ear because

90 CONTINUED:

CONTINUED:

we had just released an enormous selling single.

DEREK - (overlapping above speech) Things were changing.

91
1164-05 C2S - SITTING L. NODDING NIGEL AND R. OF HIM DAVID LOOKS O.S.L.F.G.

DAVID - Listen To The Flower People.

NIGEL - (overlapping above speech) Flower People.

DAVID - We toured the world, we toured the States...

CAMERA DOLLIES IN TOWARD NODDING DAVID.

DEREK (off) - Toured the world and elsewhere.

DAVID - (overlapping above speech) It was...it was a dream come true.

92
1176-04 FULL 3 SHOT - ON STAGE CENTER B.G. IN ROW L. TO R. DEREK, NIGEL AND DAVID MUCH YOUNGER ON STAGE.
BEHIND THEM UPPER AND R. AND CENTER GYRATING GIRLS.

POP ON TITLE: (over above b.g.)
"JAMBOREEBOP"
(American TV - 1967)

DAVID - (singing)
'Listen to what the flower people say...

GROUP - (singing)
Aaaaah...

93
1189-06 MCGS - L. NIGEL AND CENTER DAVID WITH DRUMMER BEHIND THEM ON PLATFORM WITH GIRL UPPER L.
MOVING TO MUSIC AS CAMERA DOLLIES IN TOWARD YOUNG DAVID.

DAVID - (singing)
Listen, it's getting louder every day...

94
1199-08 LOW ANGLE UP MCS - CAMERA DOLLIES UP AND IN TOWARD DRUMMER.

95
1203-07 MC3S - DEREK CENTER PLAYING GUITAR UPPER L. GIRL DANCING AND UPPER R. DRUMMER.

DAVID (off) - (singing)

95 CONTINUED:

CONTINUED:

Listen, it's like a bolt...

96
1206-12 CS - STANDING CENTER AT MIKE SINGING DAVID PLAYING GUITAR.

DAVID - (singing)
...out of the blue...

97
1211-10 CS - NIGEL CENTER F.G. SINGING.

NIGEL - (singing)
Aaaaah...

98
1216-10 MCS - UPPER L. AND R. PARTIALLY VIEWED GIRL DANCING AND DRUMMER R. WITH DAVID CENTER SINGING AND PLAYING GUITAR.

DAVID - (singing)
Listen, it could be calling
Now for you...

99
1225-06 LOW ANGLE UP MCS - UPPER CENTER GIRL DANCING TO TEMPO SLOWLY.

JC
1229-13 CS - CENTER F.G. NIGEL PLAYING GUITAR AS CAMERA PULLS BACK AND DOWN FROM HIM.

101
1235-11 LOW ANGLE FULL GROUP SHOT - CENTER B.G. L. TO R. PLAYING GUITARS DEREK, NIGEL, DAVID AND BEHIND THEM ON PLATFORMS L. AND R. DANCERS AND UPPER CENTER B.G. DRUMMER.

102
1241-01 CS - STARING O.S.R.F.G. DEREK AS HE PLAYS HIS O.S. GUITAR. HE MOUTHS WORDS 'WE LOVE YOU'.

103
1244-10 LOW ANGLE UP FULL SHOT - 6 IMAGES OF NIGEL MOVING AROUND IN CIRCLE.

104
1249-11 FULL SHOT - CIRCLES OF DEREK, NIGEL AND DAVID MOVING AROUND IN CIRCLE R. TO L.

05
1253-08 MCS - STANDING CENTER A YOUNG MAN LOOKS L.F.G. THEN OVER R.

MARTY (off) - Now during The Flower People

105 CONTINUED:

CONTINUED:

period who was your drummer?

DAVID (off) - Stumpy's replace-...

106
1259-00 MC3S - L. TO R. NIGEL, DAVID GESTURES HAND AND DEREK R. CENTER SIDE ANGLE.

DAVID - ...ment Peter James...

107
1261-04 LOW ANGLE UP CS - SITTING CENTER F.G. MARTY LOOKS OVER F.G.R.

DAVID (off) - ...Bond, he also died under mysterious circumstances. Uh, we were playing...

108
1267-02 C2S - SIDE BY SIDE NIGEL L. AND DAVID R. LOOKING OVER L.F.G.

DAVID - ...at a, uh,...

NIGEL - (overlapping above speech) Festival

DAVID - (overlapping above speech) ...Jazz Blues Festival where was that?

NIGEL - (overlapping above speech) Blues Jazz really.

DAVID LOOKS OVER R.

DEREK (off) - (overlapping above speech) Blues Jazz Festival, at...

DAVID TURNS HEAD LOOKS L.

NIGEL (off) - (overlapping above speech) It was the, uh, it was in the Isle...

DEREK AND NIGEL - (in unison) - ...Isle of Lucy.

DAVID - (overlapping above speech) The Isle of Lucy. Jazz Blues Festival.

NIGEL (off) - (overlapping above speech) Isle of Lucy.

109
1283-02 LOW ANGLE UP CS - LOOKING OVER R.F.G. SEATED NODDING MARTY.

DAVID (off) - And, uh, it was tragic, really.

110
1285-14 MC2S - SITTING SIDE BY SIDE LOOKING DOWNWARD SADLY NIGEL L. AND DAVID R.

CAMERA DOLLIES IN TOWARD NIGEL.

NIGEL GESTURES WITH HAND LOOKS OVER R.

CAMERA PANS R. TO INCLUDE DAVID.

NIGEL - He exploded on stage.

DAVID - Just like that.

DEREK (off) - He just went up.

NIGEL - He just was like a flash of green light and that was it. Nothing was left. It was...

DAVID - (overlapping above speech) Look at his face.

NIGEL - (overlapping above speech) Well, there was that...

DAVID - (overlapping above speech) It's true, this really did happen.

NIGEL - (overlapping above speech) It's true. There was a little green...globule on his drum seat.

111
1310-04 LOW ANGLE UP CS - SITTING CENTER F.G. REACTING MARTY SCRATCHES CHIN AS HE LOOKS OVER R.F.G.

DAVID (off) - It was a stain really.

NIGEL (off) - (overlapping above speech) More of a stain than globule actually.

DAVID (off) - (overlapping above speech) Yeah.

112
315-07 MC2S - SITTING SIDE BY SIDE NIGEL L. AND DAVID R. AS THEY LOOK OVER L.F.G.

DAVID - And there were several, you know, dozens of people sponataneously combust each year. It's just not really

.12 CONTINUED:

CONTINUED:

widely reported.

DEREK (off) - (overlapping above speech)

Right.

DAVID LOOKS OVER AT O.S. DEREK R.

113
1327-06 END REEL TWO PART A & B - LAST FRAME AND LAST SCENE

1315 Feet 06 Frames EXHIBITION FOOTAGE

SCENE NO.	DESCRIPTION	DIALOGUE
1 00-00	START MEASURING START MARK ACADEMY LEADER	
2 12-00	INT. SHANK HALL - MED. DOWN FULL GROUP SHOT - FROM CENTER TOWARD B.G. AT MIKES DAVID, NIGEL AND DEREK WITH SOUND MAN CENTER B.G. WATCHING THEM. POP ON TITLE: (over above b.g.) SHANK HALL Milwaukee, Wisconsin	DAVID - Testing.
	CAMERA DOLLIES UP AND IN TOWARD SIDE ANGLE DAVID. POP OUT ABOVE TITLE:	VOICE - (muttering not distinct) DAVID - Test, test, test. This is Mic... This is Mic number one. Isn't this a lot o' fun?
25-03	MED. DOWN FULL 3 SHOT - L. CENTER B.G. TO R. DEREK, NIGEL AND DAVID AS THEY PRACTICE. MAN MOVES BEHIND THEM R. TOWARD L.B.G. WITH OTHERS L. CENTER B.G.	VOICES - (chatter not distinct) DAVID - (overlapping above speech) Okay. He's got the mics. NIGEL - Two, two, let's do G.S.M., all right G.S.M.
4 31-03	MCS - WITH GUITAR STANDING CENTER DEREK LOOKS OVER R. CAMERA PANS R. TO NIGEL AS HE BEGINS TO PLAY. HE LOOKS TOWARD B.G. AND DRUMMER NODS HIS HEAD TO DRUMMER.	DAVID - Okay. DAVID (off) - (singing) 'Stop wastin' my time You know what I want...
	CAMERA PANS L. AND INCLUDES PLAYING DEREK STEPPING BACKWARD FROM MIKE.	
5 45-09	MCS - DRUMMER UPPER R. AND CENTER F.G. DAVID SINGING AS THEY PERFORM.	DAVID - (singing) Heavy up You know what n-n-n-need Or maybe you don't...

6
57-70 FULL GROUP SHOT - CENTER PLAYING GUITAR NIGEL AND BEHIND HIM DEREK L. CENTER AND TECHNICIANS MOVING IN B.G. WORKING.

DAVID (off) - (singing)
Why do I have to come
Right smack dab out and tell you...

CAMERA PANS L. AS DEREK MOVES TO MIKE AS CAMERA DOLLIES IN TOWARD HIM.

DAVID (off) - (singing)
...everything...

DEREK (on)
NIGEL AND DAVID (off) - (singing)
...gimme some money...

CAMERA PANS R. TO HOLD ON NIGEL FINGER IN ONE EAR GESTURING THUMB LOOKING OVER L.F.G. AS HE LOOKS O.S. L.F.G.

NIGEL (on)
DEREK AND DAVID (off) - (singing)
Gimme some money...

7
71-14 LOW ANGLE UP CS - DAVID CENTER F.G. AT MIKE LOOKS UP L.

DAVID - (singing)
Oh, yes...

CAMERA PANS R. AS DAVID MOVES FROM MIKE PLAYING GUITAR.

8
88-07 MC2S - NIGEL CENTER AT MIKE AND BEHIND HIM ANOTHER BACKUP GUITARIST PLAYING.
CAMERA PANS L. HOLDS ON HIGH DOWN FULL SHOT WITH JEANINE AT CONSOLE B.G. AND BESIDE HER TECHNICIAN.

JEANINE (off - over P.A.) - Hello, darling.
Hello, got a surprise for you.

DAVID (off) - Where'd you come from?

JEANINE - Where do you think I came from?

DAVID (off) - (overlapping above speech)
You look great.

JEANINE - Bloody airplane, didn't I?

9
106-09 CGS - SIDE ANGLE PROFILE DAVID R. F.G. LOOKS L. PLEASED AND SMILING AND BEHIND HIM L. CENTER NIGEL AND DEREK WITH TECHNICIANS WORKING BEHIND THEM.

DAVID - (laughing)

CAMERA PANS R. WITH DAVID REMOVING GUITAR SETS IT DOWN AND MOVES L. CAMERA PANS WITH HIM.

TECHNICIANS - (on and off) - (chatter not distinct continues behind following scenes)

10
113-09 MED. DOWN FULL SHOT - JEANINE RUNS R. DOWN AISLE AS CAMERA PULLS BACK TO HIGH DOWN FULL SHOT AND DAVID LEAPS DOWN FROM STAGE RUNS UP AISLE TO HER AND THEY EMBRACE AND KISS AS SHE DROPS HER PURSE.

DEREK (off) - David, David, David.

JEANINE - Oooh, that feels good. Oh, I've been wanting to do that for a long time.

11
124-11 LOW ANGLE UP MCS - NIGEL R. CENTER LOOKING TOWARD L.B.G. REACTING NOT PLEASED AT SEEING JEANINE.

12
129-14 LOW ANGLE UP MCS - CENTER STAND DAVID AND JEANINE KISSING. THEY PART AND DAVID SITS DOWN ON ARM OF SEAT LOOKS UP AT HER.

DAVID - M'uh! I'm gonna carry that with me. Huh?

SHE LOOKS AT DAVID THEN OVER F.G.

JEANINE - What's all this?

DAVID - That's the film crew.

THEY LOOK OVER L.F.G. DAVID WITH ARM AROUND HER WAIST.

JEANINE - Oh.

DAVID - I told you about this...the film crew. Mart...Martin.

JEANINE - Hi, Martin.

DAVID - This is Jeanine.

JEANINE - Hello.

MARTIN (off) - Hello.

SHE LOOKS R. THEN DOWN AT DAVID HER HAND ON HIS SHOULDER.

13
147-13 MED. DOWN FULL 2 SHOT - SIDE ANGLE NIGEL R. CENTER WITH DEREK CENTER AS THEY LOOK TOWARD L. REACTING. MEN IN B.G. AND IAN MOVES AROUND THE LARGE SKULL WITH BOX OVER HIS HEAD HEADS TOWARD DEREK AND NIGEL.

IAN - Here it is.

DEREK - (overlapping above speech) Visitor's day, isn't it?

IAN - (overlapping above speech) Here it is, lads.

.3 CONTINUED:

IAN MOVES BY THE TWO WITH BOX OVER HEAD TO R. CAMERA PANS WITH HIM AS NIGEL LOOKS BACK AT HIM. IAN MOVES TO CENTER STOPS WITH DRUMMER UPPER R. BEHIND HIS DRUMS AND IAN SETS DOWN BOX CENTER AND TURNS AS NIGEL AND GROUP GATHER AROUND HIM.

NIGEL MOVES TO TURN DOWN GAINS ON AMPLIFIER.

NIGEL REMOVING HIS GUITAR FROM AROUND SHOULDERS.

14
165-05 MED. DOWN 2 SHOT - JEANINE CENTER IN AISLE STANDS BEFORE DAVID SITTING ON ARM OF SEAT SEEN FROM O.S. POV IAN AND THE GROUP ON STAGE.

DAVID AND JEANINE LOOK UP R. DAVID RISES MOVES HOLDING HAND OF JEANINE AND CAMERA PANS R. WITH THEM UP AISLE. CAMERA PANS UP R. AND HOLDS AS DAVID MOVES UP STEPS TO STAGE AND FOLLOWING IS JEANINE AS THEY MOVE TOWARD B.G. AND YOUNG MAN WITH IAN R.B.G. OPENING BOX.

IAN HANDING OUT ALBUMS.

15
181-05 MED. DOWN FULL GROUP SHOT - IAN R. CENTER HANDS OUT ALBUMS WITH NIGEL BESIDE HIM R. CENTER AND DAVID L. WITH DEREK CENTER BEHIND IAN LOOKING AT ALBUM COVER. BESIDE DAVID STANDS JEANINE.

CAMERA PANS L. AND DOLLIES IN TOWARD JEANINE AND DAVID WHO GESTURES WITH ALBUM.

CONTINUED:

DEREK - We better turn to him.

IAN - Smell The Glove now, Mateys. Gather 'round.

TECHNICIAN - What's this?

VOICE - You're kidding?

IAN - (overlapping above speech) Where's David? David, get up here.

NIGEL - I don't believe it.

DEREK (off - over P.A.) - David, Smell The Glove is here. Hello, Jeanine.

The moment we've all been waiting for.

IAN - (off) - Here we go.
(on)
Plenty for everybody.

DAVID - (overlapping above speech) Never thought I'd live to see the day.

DEREK - Wait a minute, a little (not distinct)...

GROUP AND TECHNICIANS - (chatter not distinct

IAN - What do you think?

DAVID - Is this the first pressing?

IAN - No, this is it.

5 CONTINUED:

CONTINUED:

DAVID - This is...

IAN - (overlapping above speech) Right.

16
190-03 C2S - FAR B.G. SITS TECHNICIAN AND R. CENTER F.G. DAVID WITH JEANINE BESIDE HIM CENTER LOOKING AT ALBUM.

DAVID - ...Smell The Glove by Spinal Tap? We know who the...

IAN (off) - (overlapping above speech) That's Spinal Tap. That's the, that's the jacket cover. It's going out across the country (continues not distinct) in every store.

DAVID - (overlapping above speech) This is the compromise you made.

IAN (off) - (overlapping above speech) Yes.

17
203-11 MCGS - OVER BACK AND SHOULDERS DEREK L. AND DAVID R. FACING NIGEL, MAN BEHIND HIM AND IAN. THEY LOOK AT ALBUMS.

NIGEL TURNS OVER ALBUM AND IAN GESTURES TO HIM.

DEREK - Is it going to say anything in here, or,...

IAN - (overlapping above speech) No, it's not gonna say anything.

NIGEL - You mean it's gonna be like this all black?

IAN - (overlapping above speech) It's gonna be that simple, beautiful, classic.

VIV - It does look like, you know, like a black leader mirror.

18
217-05 LOW ANGLE UP CS - DEREK L. CENTER F.G. LOOKS DOWN R.F.G. REACTING.

DEREK - You can see yourself in both sides.

18 CONTINUED:

CONTINUED:

DAVID (off) - I wouldn't say you were so...

19
221-00 MCGS - HANDS OF DEREK POINTING TO COVER IN L.F.G. WITH NIGEL AND IAN SIDE BY SIDE CENTER AND R. PARTIALLY VIEWED DAVID.

DAVID (off) - ...vain.

DEREK - (overlapping above speech) It's like a black mirror.

GROUP (on and off) - (chatter not distinct) Yeah, it is.

20
225-09 MC2S - DAVID R. WITH JEANINE SLIGHTLY BEHIND HIM AS HE LOOKS OVER R.F.G. HOLDING UP ALBUM COVER. DAVID NODS LOOKS OVER L.F.G.

DAVID - Well, I think it looks like death.

IAN (off) - David, David,...

21
28-07 MC2S - GESTURING STANDING L. CENTER IAN MOVES TOWARD R.F.G. WITH NIGEL HOLDING COVER R. CENTER LOOKING OVER R.

DAVID (off) - (overlapping above speech) It looks like mourning.

IAN - (overlapping above speech) Every, every, every movie and every cinema is about death. Death sells.

22
237-07 MC2S - DAVID R. CENTER F.G. LOOKING DOWN AT COVER WITH JEANINE BESIDE HIM CENTER SHE LOOKS O.S.L. DAVID LOOKS AT JEANINE.

JEANINE NODS HEAD TO DAVID 'NO'.

NIGEL (off) - I think he's right. There's something about this that, that, that's so black...

23
243-08 LOW ANGLE UP MC3S - NIGEL L. HOLDING COVER WITH IAN R. OF HIM AND BEHIND THEM ONE OF THE GROUP. NIGEL SHAKES COVER AND CAMERA DOLLIES UP AND IN TOWARD HIM.

NIGEL - ...it's like how much more black could this be? And the answer is... none. None more black.

IAN - (overlapping above speech) Is that

3 CONTINUED:

CONTINUED:

good?

GROUP (on and off) - (chatter not distinct)

24
252-05 CS - IAN CENTER F.G. LOOKING R.F.G. AS CAMERA SWISH PANS R. TO SIDE ANGLE R.F.G. DAVID WITH JEANINE BESIDE HIM AND CAMERA PULLS BACK SLIGHTLY.

DAVID (off) - I think...
(on)
...that you're not rationalizing this whole thing. Like into... something that you, you did on, on purpose.

IAN (off) - (chatter not distinct) Oh, I...

DAVID - (overlapping above speech) You know, I think we're stuck with a very stu-... very stupid and a very, and a very dismal looking album. This is depressing.

IAN (off) - (chatter not distinct overlapping above speech and continues behind following dialogue)

DAVID - This is something you wear around your arm. You don't put this on your fucking turntable.

NIGEL (off) - (overlapping above speech) David, it's a choice. I...

IAN (off) - (overlapping above speech) I frankly think that this is...

25
276-05 CS - REACTING IAN CENTER F.G. LOOKS OVER R.F.G.

IAN - ...the turning point. Okay?

DAVID (off) - (overlapping above speech) Yeah, you think this is...

25 CONTINUED:

HE LOOKS OVER L. AS CAMERA PANS SLIGHTLY L.

HE LOOKS OVER R.F.G.

CONTINUED:

IAN - (overlapping above speech) I think this is... We're on our way now. You know, it's time to...

DAVID (off) - (overlapping above speech) Well, I agree, I agree (continues not distinct behind following speech)

IAN - It's time to kick ass.

26
285-14 MCS - INT. AUDITORIUM - THRU BLUE HUE ON STAGE FIGURE OF ONE OF OUR GROUP WITH GUITAR L. AS CAMERA PANS R. OVER HIM.

27
294-02 MCS - CAMERA PANS L. OVER THE BLUE HUE ON STAGE WITH ANOTHER OF OUR GROUP CENTER. ANOTHER OF THE GROUP WITH GUITAR L. CENTER.

28
300-08 HIGH DOWN FULL GROUP SHOT - IN OVAL SHAPED OBJECTS ON STAGE L. TO R. OUR THREE WITH GUITARS AS LIGHT OVERHEAD SPOT LIGHTS UP FIRST DAVID, THEN NIGEL THEN DEREK AND HANDS OF AUDIENCE IN F.G. CLAPPING AND YELLING.

CROWD (on and off) - (yelling, cheering, clapping, whistling, chatter not distinct continues behind following singing and scenes)

THE OVAL OPENS ON DAVID AND HE LEAPS DOWN TO R. CENTER BEFORE MIKE THEN SHELL OPENS AND NIGEL JUMPS DOWN THEN SPOT HITS DEREK IN SHELL L. CENTER PLAYING GUITAR.

29
327-08 LOW ANGLE UP MCS - DEREK IN SHELL WITH SPOT ON HIM PERFORMING ON HIS GUITAR AS CAMERA DOLLIES IN TOWARD HIM HE LOOKS UP OVERHEAD.

30
333-13 LOW ANGLE UP CSS - PARTIALLY VIEWED DAVID R.F.G. WITH PARTIALLY VIEWED NIGEL L. CENTER AND IN CENTER STILL IN SHELL DEREK RAPS ON SHELL.

30	CONTINUED:	CONTINUED:
		DAVID - (singing) 'When there was darkness And the void was king...
31 341-08	MED. DOWN FULL SHOT - TECHNICIAN LOWER CENTER MOVES TOWARD R. CAMERA PANS R. AND DOWN WITH HIM AS HE JIGGLES THE PLUG IN SOCKET ON FLOOR.	DAVID (off) - (singing) And rules the elements...
32 346-11	MCS - INSIDE SHELL DEREK PLAYING GUITAR CENTER LOOKING OVER L. REACTING. HE LOOKS UP OVERHEAD BECOMING WORRIED.	DAVID (off) - (singing) When there was silence And the hush...
33 351-02	MED. DOWN FULL SHOT - UPPER R. PARTIALLY VIEWED DEREK ON STAGE IN SHELL AND LOWER CENTER TECHNICIAN WORKS WITH PLUG PULLS IT FROM SOCKET AND LIGHT OVERHEAD GOES OUT THEN ON. CAMERA PANS UP R. TO FULL SHOT OF PERFORMING DEREK IN SHELL.	DAVID (off) - (singing) ...was almost deafening...
34 357-07	LOW ANGLE UP MCS - MICK UPPER CENTER AT DRUMS PERFORMING.	
35 359-04	MC DOWN 2 SHOT - SIDE ANGLE NIGEL WITH DAVID R. OF HIM AS THEY PERFORM DAVID LOOKS UP L. REACTING TO O.S. DEREK.	DAVID - (singing) Out of the emptiness...
36 363-13	C2S - TECHNICIAN WITH BARE HANDS FORCING OPENED THE SHELL AROUND DEREK. HE FAILS AND TRIES AGAIN AS CAMERA PANS DOWN OVER SHELL AND TECHNICIAN MOVES TOWARD L. CENTER B.G.	DAVID (off) - (singing) NIGEL AND GROUP (off) - (singing) Salvation... DAVID (off) - (singing) (overlapping above singing) Salvation...

37
369-13 C3S - SIDE ANGLE DAVID R.F.G. WITH NIGEL L. CENTER AT MIKES AND BEHIND THEM DEREK STILL IN SHELL PERFORMING WITH TECHNICIAN L. CENTER B.G. USING TOOL TO PRY OPEN THE SHELL AROUND DEREK.

DAVID - (singing)
The rhythm and light and sound
Twas the rock and roll...

38
378-15 LOW ANGLE UP C2S - PARTIALLY VIEWED DAVID R. WITH NIGEL CENTER PLAYING GUITAR.

DAVID - (singing)
...creation...

NIGEL (on)
GROUP (off) - (singing)
Salvation...

39
382-01 LOW ANGLE UP CS - AT MIKE CENTER PERFORMING DAVID.

DAVID - (singing)
Twas a terrible big bang...

40
385-12 MC DOWN GROUP SHOT - PORTION OF CROWD IN SEATS WAVING HANDS OVERHEAD. CAMERA PANS L. SLOWLY OVER THEM AS THEY LOOK UP R.F.G.

DAVID (off) - (singing)
Twas the ultimate...

41
389-09 LOW ANGLE UP CS - AT MIKE CENTER PERFORMING DAVID.

DAVID - (singing)
...mutation

CAMERA PULLS BACK AND DOWN TO LOW ANGLE UP FULL SHOT. DAVID REACTING GLANCES OVER L. MANY TIMES.

Ying was searching for...

42
394-05 MCS - UPPER L.B.G. MICK AT DRUMS AND CENTER STILL IN SHELL WITH HAND OUTSIDE THE SHELL DEREK AS CAMERA PANS R. HE PULLS HIS HAND BACK INTO SHELL GETTING FRIGHTENED.

DAVID (off) - (singing)
...his yang
And he looked...

43
398-10 LOW ANGLE UP MCS - STANDING CENTER NIGEL PERFORMING BEFORE MIKE. NIGEL LOOKS BACK TOWARD O.S. SHELL AND DEREK REACTING. HE LOOKS DOWN F.G.

DAVID (off) - (singing)
...and he saw
That it was...

4
401-13 LOW ANGLE UP M2S - SIDE ANGLE DAVID R. CENTER F.G. AND CENTER NIGEL AS THEY PERFORM.

DAVID - (singing)
...good
(laughing)...

CAMERA PANS R. AS DAVID TURNS LOOKS TOWARD DEREK STILL IN SHELL CENTER L.B.G. AS NIGEL LOOKS AT DAVID REACTING. DAVID MOVES TOWARD NIGEL WHISPERS TO HIM AS CAMERA DOLLIES IN TOWARD THEM. NIGEL LOOKS AT SHELL AND DEREK AS DAVID TURNS MOVES TOWARD R. CAMERA PANS WITH HIM.

45
416-02 MED. DOWN FULL SHOT - ARMS AND HANDS VIV ON KEYBOARD AND BACK TO CAMERA R. CENTER B.G. DAVID WITH AUDIENCE BEHIND THEM.

DAVID AND NIGEL - (singing)
I look to...

46
422-09 LOW ANGLE UP MCS - STANDING CENTER HAND TO EAR SINGING NIGEL AND OTHERS O.S.

NIGEL (on)
DAVID (off) - (singing)
...the stars
And the answer is clear
I look...

CAMERA DOLLIES UP AND IN TOWARD NIGEL. HE LOOKS OVER R.

47
432-14 LOW ANGLE UP CS - DAVID CENTER F.G. LOOKS TOWARD L. CENTER B.G. AS HE PERFORMS.

DAVID (on)
NIGEL (off) - (singing)
...in the mirror
And see what I fear...

48
441-14 MED. DOWN FULL SHOT - TECHNICIAN L. CENTER BEATING ON SHELL WITH HAMMER WITH DEREK STILL INSIDE AND UPPER CENTER B.G. MICK ON DRUMS.

49
448-11 HIGH DOWN FULL GROUP SHOT - LOWER CENTER AND R. NIGEL AND DAVID WITH VIV AT KEYBOARD UPPER R. AND UPPER B.G. MICK ON DRUMS AS TECHNICIAN LOWER L. BEATING HAMMER ON SHELL WHICH STILL HOLDS DEREK CAPTIVE. DAVID MOVES TOWARD NIGEL AND THEY TALK. HANDS OF CROWD IN F.G. CLAPPING.

50
453-04 LOW ANGLE UP C2S - NIGEL AND DAVID CENTER TALKING ON STAGE AS NIGEL TURNS HEAD LOOKS TOWARD L.B.G. AND O.S. DEREK IN SHELL AS CAMERA PANS R. WITH DAVID AND HE STOPS CENTER LOOKING L. AND MOVES BACK TO NIGEL AS CAMERA PANS L. WITH HIM AND THEN HE MOVES BACK R. CAMERA PANS WITH HIM. THEY ARE BECOMING WORRIED ABOUT DEREK.

51
458-11 MED. DOWN FULL SHOT - AT KEYBOARD PLAYING VIV CENTER.

52
463-02 LOW ANGLE UP FULL 2 SHOT - NIGEL L. AND DAVID R. AS CAMERA PANS L. WITH NIGEL TO MIKE.

53
465-06 LOW ANGLE UP MCS - DAVID CENTER LOOKS UP L. AS HE STANDS BEFORE MIKE SINGING.

DAVID (on)
NIGEL AND GROUP (off) - (singing)
Tis the rock and roll creation...

54
470-06 MED. DOWN SHOT - SIDE ANGLE TECHNICIAN USES TORCH LIGHTING IT AND MOVES R. TOWARD THE SHELL AS CAMERA PANS R. WITH HIM.

DAVID, NIGEL AND GROUP (off) - (singing)
Tis an absolute rebirth
Tis the...

55
476-07 MC DOWN SHOT - AT KEYBOARDS PEFORMING VIV CENTER.

DAVID AND GROUP (off) - (singing)
...rolling of the ocean...

56
480-14 MCS - DAVID R.F.G. AT MIKE AND L. CENTER NIGEL WITH TECHNICIAN CENTER B.G. USING TORCH ON THE SHELL ENCASING DEREK.

DAVID AND NIGEL (on)
GROUP (off) - (singing)
And the rocking of the earth...

57
484-11 LOW ANGLE UP CS - AT DRUMS PERFORMING MICK.

DAVID AND NIGEL (off) - (singing)
And I looked and...

58
488-03 LOW ANGLE C2S - DAVID R.F.G. WITH NIGEL CENTER AS THEY LOOK L. AND PERFORM.

3	CONTINUED:	CONTINUED:
		NIGEL AND DAVID (on) GROUP (off) - (singing) ...I saw that it was good...'
59 492-10	LOW ANGLE UP MCS - NIGEL PERFORMS BEFORE MIKE CENTER AND BEHIND HIM THE SHELL STILL CLOSED ON DEREK.	NIGEL (on) GROUP (off) - (ad lib singing)
60 497-14	HIGH DOWN FULL GROUP SHOT - TECHNICIAN LOWER L. CENTER WORKING WITH TORCH ON SHELL ENCASING DEREK WITH NIGEL AND DAVID LOWER R. ON STAGE AND UPPER B.G. MICK ON DRUMS. CROWD F.G. WAVING HANDS. NIGEL AND DAVID MOVE UP BACK TO THEIR SPOTS CENTER AND SHELLS CLOSE AROUND THEM. NUMBER ENDS AND DEREK SHOVES OPEN HIS SHELL AND CROWD GOES WILD.	CROWD (on and off) - (yelling, cheering, chatter not distinct continues behind following scenes)
1 517-03	MCS - SIDE ANGLE DEREK MOVES TO R. CAMERA PANS WITH HIM TO MIKE AS CROWD YELLS AND HE MOVES BACK L. CAMERA PANS WITH HIM AND AS HE STARTS INTO SHELL IT CLOSES CATCHING HIS ARM AND HE WAVES TO O.S. CROWD AS HE REACTS.	
62 528-04	MED. DOWN 2 SHOT - INT. BATHROOM - SITTING ON STOOL R. CENTER MARTY WITH MICK IN TUB WEARING SHOWER CAP LOOKS UP AT MARTY.	MARTY - Given the history of Spinal Tap drummers,... MICK - Uh,...
63 533-08	LOW ANGLE UP CS - SITTING R. CENTER F.G. MARTY LOOKS DOWN L. AT O.S. MICK.	MARTY - ...in the past, do you have any fears, uh, for your life?
4 540-02	CLOSE DOWN SHOT - SITTING IN TUB OF SUDS SIDE ANGLE MICK.	MICK - When I did join, you know, they did tell me. They kind o' took me aside

4 CONTINUED:

CONTINUED:

and said, 'Well, Mick, it's, you know, it's like this.'

65
550-05 MED. DOWN FULL SHOT - ON STAGE SURROUNDED BY DRUMS PERFORMING STANDING UP ON SEAT. HE FALLS CRASHES DOWN CENTER AS DRUMS FALL AND CYMBALS DROP DOWNWARD.

MICK'S VOICE - And it did kinda freak me out a bit but something...

66
557-05 REALITY - CLOSE DOWN SHOT - SIDE ANGLE MICK IN SUDSY TUB LOOKS UP R.

MICK - . But it can't always happen...

MARTY (off) - Right.

MICK - ...to every kind a...

MARTY (off) - (overlapping above speech) Right.

MICK - (overlapping above speech) ...I mean feeling, the law of averages.

MARTY (off) - (overlapping above speech) The law of averages...says you will survive.

MICK - Yeah.

67
568-04 EXT. HIGHWAY - DAY - BUS ROLLS FROM B.G. O.S.R. AS CAMERA PANS R. WITH IT AND HOLDS AS IT HEADS TOWARD B.G.

JEANINE - It's not too pretty.

68
573-13 INT. BUS - MED. DOWN FULL SHOT - VIV R. CENTER WITH STRETCHED OUT IAN L. CENTER AND IN B.G. DEREK AND HIS GIRL AND NIGEL AND HIS GIRL AS CAMERA PULLS BACK BUS MOVES IN F.G.

CAMERA PANS R. AS VIV PLAYS WITH JOY STICK AND LOOKS UP AT MONITOR R.

VIV - Whoa, quite exciting. Quite exciting this computer magic.

69
582-09 LOW ANGLE UP MCS - VIDEO GAME ON MONITOR UPPER CENTER.

VIV - Wheeee!

IAN (off) -

planets have you destroyed, Viv?

GROUP (off and on) - (chatter not distinct continues behind following scenes and dialogue)

70
587-11 MED. DOWN SHOT - VIV SITS L. CENTER WORKING COMPUTER KEYBOARD.

VIV - About four for this time around, I think. This is really five of the galaxies going here.

71
596-12 MC2S - GIRL WITH DEREK AS THEY CUT UP SHE HOLDS HIS MOUTH.

CAMERA PANS R. TO INCLUDE ANOTHER YOUNG WOMAN R.

GROUP (on and off) - (laughing, chatter not distinct)

DEREK - This is Cindy's first moustache.

CINDY - (laughing)

DEREK - Oooo!

IAN - (off) - Is it?

GIRL - He's turning red.

72
607-11 MC DOWN 2 SHOT - SIDE ANGLE L.F.G. DAVID LOOKS DOWN AT SEATED JEANINE R. NEAR WINDOW AS CAMERA PANS R. WITH MOVING BUS.

CAMERA PULLS BACK AND DOWN SLIGHTLY HOLDING ON DAVID AND JEANINE.

HE SITS ON ARM OF SEAT AND RUBS HIS CHEST.

CAMERA CONTINUES TO PULL BACK AND DOWN SLOWLY WITH TABLE BEFORE THEM AND CUPS ON TABLE.

GROUP (off and on) - (laughing, chatter not distinct continues behind following dialogue and scenes)

DAVID - So I'm takin' it off.

JEANINE - Why? (not distinct)

DAVID - No, it's, uh, I thought I might go back to see what they're up to back there, you know? Don't think I really need to see this until you're finished with it, you know? It's...

JEANINE - Well, you were reading. You can, you can read here.

72 CONTINUED:

CAMERA DOLLIES IN TOWARD B.G. WITH MOVING BUS.

SHE WIPES AT MOUTH OF DAVID WITH FINGER.

HE TOUCHES HER ARM.

CONTINUED:

DAVID - Yeah, but they got the new game back there. (muttering not distinct) Sort of...I haven't looked at the new games.

It's like a submarine thing.

JEANINE - You've got stuff all over you agair

DAVID'S VOICE - Before I met Jeanine, my life was cosmically...a shambles.

73
649-10 LOW ANGLE UP MC2S - SITTING SIDE BY SIDE DAVID L. AND JEANINE R. WITH EYES CLOSED IN ROOM.

CAMERA DOLLIES DOWN AND IN TOWARD THEM AND THEY LEAN FORWARD AND STICK OUT THEIR TONGUES.

DAVID'S VOICE - It was, uh, I was using bits and pieces of whatever Eastern philopshies happened to drift through my transom.

74
658-02 EXT. GARDEN - MCS - SITTING CENTER DAVID LOOKS OVER L. AS CAMERA DOLLIES IN FOR CS ON HIM.

DAVID - And, uh, she sort of sorted it out for me, straightened it out for me and gave me a path, path to follow.

75
666-01 MCS - SITTING CENTER JEANINE LOOKS OVER L.F.G.

MARTY (off) - I wonder if you'd have as much influence over his musical expression.

JEANINE - Oh, ya. I mean, I listen to him when he's experimenting with things like that, don't I, Doll? He's, uh, he plays things to ... me sometimes when he's worked up...he's got a new bit that he wants to tell me...

75 CONTINUED:

CONTINUED:

about, you know, and I say, 'Yeah, that's good, or that's bad, or that's shit', or whatever.

76
698-03 CS - SITTING CENTER F.G. L. SIDE ANGLE REACTING MARTY LOOKS OVER R.

DAVID (off) - (laughing)

JEANINE (off) - (overlapping above speech) You know?

DAVID (off) - Yes, she's...

77
701-05 CS - SITTING CENTER F.G. JEANINE LOOKS OVER L.

CAMERA PULLS BACK AND R. TO INCLUDE DAVID.

DAVID (off) - ...very honest. She's brutally ...
(on)
...frank.

MARTY (off) - Well, how does that go over with the other band members? I mean, you...

JEANINE - Well,...

JEANINE AND DAVID LOOK AT ONE ANOTHER.

DAVID - (overlapping above speech) Well, what happens is she gives me the brutally frank version, and I sort of tart it up for them.

DAVID RUBS HANDS TOGETHER.

78
716-13 CS - L. CENTER F.G. SITS NODDING MARTY LOOKS OVER R.F.G.

JEANINE (off) - Yes.

DAVID (off) - Then of course it's, you know, it's so strange because Nigel...

9
721-10 CS - SITTING CENTER REACTING JEANINE LOOKS OVER L.F.G.

DAVID (off) - ...and Jeanine are so similar in so many ways, but they just can't

9 CONTINUED:

CONTINUED:

... They don't dislike each other, at all. I mean, there's great love between the two of them...

JEANINE - (overlapping above speech) No.

DAVID (off) - (overlapping above speech) ... I mean it's just...

JEANINE - (overlapping above speech) Oh, yes.

DAVID (off) - (overlapping above speech) ...there, there's some sort of communication, it's just not...it's just blocked or something.

REACTING JEANINE LOOKS OVER R. TO O.S. DAVID.

80
745-00 INT. ROOM - CS - HANDS OF NIGEL ON KEYBOARD OF PIANO PLAYING. CAMERA PANS R. AND L. SLIGHTLY AND PULLS BACK AND UP TO NIGEL SITTING AT PIANO PLAYING AND MARTY SITS CENTER WATCHING AND LISTENING.

MARTY - It's pretty.

NIGEL - Yeah, I like it. Just been foolin' about with it for a few months now. Very delicate.

MARTY - It's a...it's a bit of a departure from the kind of thing you normally play.

NIGEL - Yeah, well, it's part of a, uh, a trilogy, really. A musical trilogy, I'm doing in D Minor, which I always find is really the saddest of all keys. Really. I don't know why, but it makes...

81
806-03 CS - NIGEL'S HANDS ON KEYBOARD PLAYING.

NIGEL - ...people weep...instantly if you play it. It's a...

CAMERA PANS UP AND DOWN AS HE PLAYS PIANO.

82
814-00 LOW ANGLE UP MC2S - SIDE ANGLE SEATED AT PIANO PLAYING NIGEL LOOKS AT MARTY SITTING UPPER R. CENTER BESIDE PIANO.

NIGEL - ...(not distinct) horn part.

MARTY - It's very pretty.

NIGEL - (ad lib singing) (speaking) You know just simple lines intertwining. You know, very much like ...I'm really influenced by Mozart and Bach and it's sort of inbetween, uh, it's really it's like a mach piece, really. It's...

NIGEL GESTURES WITH HAND.

MARTY - (overlapping above speech) What do you call this?

NIGEL - Well, this piece is called, uh, Lick My Love Pump.

MARTY NODS HEAD.

83
845-08 INT. TERMINAL - MED. DOWN FULL GROUP SHOT - CAMERA PANS R. AS THE GROUP MOVE THRU DETECTOR BY WATCHING PERSON.

MAN (off - over P.A.) - Midwest Airlines flight four-o-six non-stop to Atlanta is now ready for boarding.

AS DEREK MOVES THRU DETECTOR IT BEEPS AND WOMAN GUARD STOPS HIM.

TERMINAL CROWD (on and off) - (chatter not distinct continues behind following dialogue and scenes)

WOMAN GUARD - Excuse me, sir, do you have any metal objects in your pockets?

83 CONTINUED:

DEREK REACHES INTO POCKETS AND PUTS THEM INTO BIN L. CENTER AS ANOTHER GUARD MOVES IN R.F.G. TO SHOW HIM WHERE.

CONTINUED:

DEREK - Yes.

WOMAN GUARD - Take them out and put them in the bucket.

CAMERA PULLS BACK AS DEREK MOVES TO COUNTER AND BUCKET AND PUTS KEYS INTO BUCKET.

DEREK - Coins, keys. Tuning fork. Musician. I ought to stay in tune, you know?

DEREK TURNS MOVES BACK THRU DETECTOR THEN MOVES AGAIN THRU IT R. AS CAMERA PANS R. AND HE BEEPS AGAIN.

Won't be a moment.

84
884-10 MCGS - DEREK MOVES THRU DETECTOR AND IT BEEPS AGAIN AND GUARD R. CENTER HOLDS UP HER HAND AND IN CENTER L.B.G. STAND OTHERS WATCHING.

WOMAN GUARD - Oh. Okay.

IAN (off) - Oh, oh.

WOMAN GUARD - Would you take this jacket off, please?

DEREK - Oh, it's the zipper.

DEREK REMOVES JACKET.

WOMAN GUARD - Right.

DEREK - It sets off the machine.

HE PUTS JACKET O.S.L.F.G. AND MOVES L. THRU DETECTOR AND CAMERA DOLLIES IN TOWARD GUARD.

GROUP (off) - (chatter not distinct)

85
898-14 FULL GROUP SHOT - DEREK MOVES THRU DETECTOR TO JEANINE, DAVID, NIGEL AND IAN WAITING. CAMERA DOLLIES IN TOWARD DEREK AS HE MOVES THRU DETECTOR AGAIN AND IT GOES OFF AND HE REACTS.

DAVID - Let's go, let's go, hurry up!

DEREK - The machine's a bit dodgy. It's early in the morning.

VOICES - What? So?

WOMAN GUARD (off) - Step over here, please.

86
905-11 C2S - SIDE ANGLE DEREK L.F.G. CENTER REACTING WITH GUARD CENTER AS SHE MOVES WITH HAND DETECTOR TO R. WITH DEREK AS CAMERA PANS R. AND PULLS BACK WITH THEM.

86 CONTINUED:

CONTINUED:

MALE VOICE - (over P.A.) - (chatter not distinct continues behind following dialogue and scenes)

DAVID - "Trouble-maker".

DEREK OBLIGES RAISES ARMS.

WOMAN GUARD - Raise your hands.

87
910-13 MCGS - OVER BACK AND SHOULDER WOMAN GUARD R.F.G. RUNS HAND DETECTOR OVER ARMS OF DEREK FACING HER AND IN L. CENTER B.G. DAVID, NIGEL AND GROUP WATCHING.

MALE VOICE - (over P.A.) - Ready for departure at Gate twelve has been delayed for approximately twenty minutes.

CAMERA PULLS BACK AND DOWN FOR FULL GROUP SHOT OVER SHOULDER AND BACK SECOND GUARD L.F.G.
WOMAN RUNS THE DETECTOR DOWN OVER BODY OF DEREK AS HE LOWERS HIS HANDS AND IT GOES OFF AND HE REACTS.
CAMERA DOLLIES DOWN AND IN TOWARD DEREK'S GROIN AS WOMAN RUNS DETECTOR BACK AND FORTH.

88
929-12 CLOSE DOWN SHOT - CENTER F.G. REACTING WOMAN GUARD LOOKS UP L. AS DETECTOR O.S. BEEPS.

89
932-07 MED. DOWN FULL GROUP SHOT - SIDE ANGLE GUARD R. WITH WOMAN GUARD CENTER MOVING DETECTOR OVER MIDSECTION OF DEREK WHO REACTS AS IT GOES OFF. L.B.G. GROUP WATCHING.

90
939-10 CS - REACTING WOMAN GUARD CENTER F.G. LOOKS OVER L.

WOMAN GUARD - Do you have any artifical plates or limbs?

91
943-14 CGS - SIDE ANGLE WOMAN GUARD R.F.G. FACING REACTING DEREK WITH NIGEL L. CENTER B.G. BEHIND DETECTOR WATCHING AND MAN CENTER B.G. WATCHING.

DEREK - Not really, no.

92
946-04 CS - R. CENTER F.G. WOMAN GUARD LOOKS DOWN L. CENTER.

2 CONTINUED: CONTINUED:

WOMAN GUARD - Uh, would you, uh,...

GROUP (off) - (laughing, chatter not distinc

MICK - Do it, ya, do it! Woooo!

93
952-07 MED. DOWN FULL GROUP SHOT - WOMEN GUARDS R. CENTER SIDE BY SIDE WATCHING DEREK CENTER SIDE ANGLE AS HE OPENS ZIPPER FLY AND PULLS OUT A WRAPPED CUCUMBER, UNWRAPS IT AND TOSSES IT DOWN BESIDE JACKET ON TABLE. HE MOVES AROUND GUARDS O.S.R. GUARD TURNS LOOKS O.S.R. REACTING.

GROUP (off) - (laughing)

94
967-06 MED. DOWN FULL SHOT - ON STAGE - BLUE GLOW TO STAGE AS DAVID STANDS AT MIKE WITH ARM RAISED.

CROWD (off and on) - (yelling, cheering, whistling, applauding, chatter not distinct continues behind following scenes and dialogue)

95
968-07 MED. DOWN SHOT - STANDING WAVING FISTS AT MIKE NIGEL IN BLUE GLOW ON STAGE. HE MAKES MOTIONS LIKE DRUMMER.

96
974-14 LOW ANGLE UP MCS - AT DRUMS CENTER BEATING TIME MICK. LIGHTS FLASH AROUND BEHIND HIM.

97
977-09 LOW ANGLE UP MCS - CAMERA ZOOMS UP TOWARD DAVID AT MIKE SINGING.

DAVID - (singing)
'I don't need a woman
I won't take me no wife
I got the rock and roll...

CAMERA PULLS BACK AND DOWN AS HE PERFORMS.

98
992-09 MCS - VIV AT O.S. KEYBOARDS WITH EYES ROLLED UP IN HEAD PERFORMING.

DAVID (off) - (singing)
And that'll be my life...

CAMERA DOLLIES DOWN AND IN FOR CS ON NODDING VIV EYES ROLLED UP IN HEAD MOUTH AJAR.

99
1000-01 LOW ANGLE UP MCS - DAVID CENTER ON STAGE PERFORMING AND SINGING.

DAVID - (singing)
No page in history, baby
That I don't need...

.00
1006-13 LOW ANGLE UP MCS - MICK PERFORMS ON DRUMS.

101
1008-07 LOW ANGLE UP MCS - PERFORMING SINGING DAVID CENTER L. AT MIKE.
CAMERA ZOOMS UP FOR CS.

DAVID - (singing)
I just wanna
Make some eardrums bleed...

102
1015-15 LOW ANGLE UP MCS - BEHIND KEYBOARDS CENTER PERFORMING VIV. UPPER CENTER B.G. STANDS TECHNICIAN WATCHING.

103
1018-10 LOW ANGLE UP CS - PERFORMING SINGING DAVID CENTER AT MIKE.

DAVID - (singing)
Heavy...

104
1019-13 CS - SIDE ANGLE NIGEL AT MIKE SINGING AND PERFORMING FACING L.

NIGEL - (singing)
Heavy...

.05
1021-08 LOW ANGLE UP CS - R. CENTER F.G. PERFORMING DAVID.

DAVID - (singing)
...duty...

106
1022-08 CGS - SIDE ANGLE DEREK L.F.G. WITH NIGEL R. CENTER AND BEHIND HIM DAVID AT MIKE PERFORMING.

DAVID, NIGEL, DEREK - (singing)
...duty...

107
1024-15 LOW ANGLE UP CS - PERFORMING DAVID CENTER F.G. AT MIKE FACES L.

DAVID - (singing)
Heavy duty
Rock and roll...

CAMERA PULLS BACK AND DOWN TO INCLUDE L. NIGEL AND DEREK AND UPPER CENTER B.G. MICK ON DRUMS.

108
1033-11 CS - MIDSECTION DEREK AS HE STRUMS GUITAR.

09
1036-10 LOW ANGLE UP MCS - MICK BEATING DRUMS.

110
1037-15 LOW ANGLE UP FULL SHOT - UPPER CENTER AT MIKE PERFORMING DAVID.

110	CONTINUED:	CONTINUED:
		DAVID - (singing) Heavy...
111 1039-00	LOW ANGLE UP MCS - STANDING CENTER VIV PLAYING BOTH KEYBOARDS L. AND R. FACING F.G.	GROUP (off) - (singing) Heavy...
112 1040-05	LOW ANGLE UP FULL SHOT - UP ANGLE ON DAVID UPPER CENTER AT MIKE PERFORMING.	DAVID (on) GROUP (off) - (singing) ...duty...
113 1042-12	LOW ANGLE UP CS - L. CENTER F.G. MAKING FACES PERFORMING NIGEL AT MIKE.	
		DAVID (off) - (singing) Brings out...
114 1044-11	MED. DOWN GROUP SHOT - L. CENTER PARTIALLY VIEWED DEREK, WITH NIGEL L. CENTER AND R.F.G. DAVID AS THEY PERFORM.	
		DAVID - (singing) ...the duty in my...
115 1047-10	LOW ANGLE UP CS - EYES CLOSED AT MIKE PERFORMING DAVID. HE MOVES BACKWARD O.S.	DAVID - (singing) ...soul.'
116 1055-14	HIGH DOWN FULL GROUP SHOT - BACK TO CAMERA R. CENTER PERFORMING DAVID WITH OTHERS DIFFUSED L. AND UPPER R. MICK ON DRUMS. CAMERA DOLLIES IN TOWARD BACK OF LEAPING DAVID.	
117 1061-01	LOW ANGLE UP CS - MAKING FACES PERFORMING NIGEL CENTER F.G.	
118 1065-05	HIGH DOWN FULL GROUP SHOT - OVER BACKS OF LEAPING CROWD WAVING HANDS WATCHING THE GROUP CENTER B.G. ON STAGE PERFORM.	
119 1070-07	LOW ANGLE UP CS - MAKING FACES PERFORMING NIGEL CENTER F.G.	

120
1074-00 LOW ANGLE UP CGS - LOWER TORSO DEREK L.F.G. PLAYING GUITAR AND CENTER R. PERFORMING NIGEL.

121
1077-13 LOW ANGLE UP CS - GYRATING DAVID PERFORMING CENTER.

122
1079-03 LOW ANGLE UP CS - R. CENTER F.G. PERFORMING DEREK.

123
1081-10 LOW ANGLE UP FULL SHOT - UPPER CENTER PERFORMING NIGEL WITH MICK UPPER B.G. BEATING DRUMS. THEY END NUMBER AND NIGEL TURNS OFF AMP BUTTON ON GUITAR.

124
1090-13 EXT. STREET - LOW ANGLE UP FULL SHOT - MARQUEE.
INSERT - (marquee)
WELCOME NATIONAL
COMPANY OF THE WIZ
AND SPINAL TAP
POP ON TITLE: (over above b.g.)
Chicago, Illinois
POP OUT TITLE:

CAMERA PULLS BACK AND DOWN TO FULL SHOT OF SIGN HOLIDAY INN.
INSERT - (sign)
Holiday
Inn (R) *

FUFKIN'S VOICE - Hi. Artie Fufkin.

NIGEL (off) - Hi, Artie.

FUFKIN'S VOICE - Polymer Records, how are yuh?

125
1104-10 INT. HOTEL SUITE - HIGH DOWN FULL GROUP SHOT - LYING IN BED SIDE BY SIDE BELINDA, CINDY AND DEREK AS FUFKIN MOVES FROM B.G. THRU DOOR TO SHAKE HAND OF PRONE DEREK.

GROUP (on and off) - (chatter not distinct continues behind following dialogue and scenes)

FUFKIN - Hey, how you doin'? Are you Derek?

DEREK - Derek.

125 CONTINUED:

HE POINTS TO GIRLS.
HE REACHES OVER SHAKES HAND WITH NIGEL BESIDE BELINDA.

FUFKIN SHAKES HAND OF CINDY.

CONTINUED:

FUFKIN - Artie Fufkin, Polymer Records. How are you?

DEREK - (overlapping above speech) Hello, Artie.

FUFKIN - I'm your promo man here in Chicago.

DEREK - (overlapping above speech) Oh, that's great.

FUFKIN - (overlapping above speech) It's good to meet you. I love you guys.

NIGEL - Hi.

FUFKIN And, of course, Nigel.

NIGEL - Nigel.

FUFKIN - I love you. Nigel Tufnel.

NIGEL - Right.

FUFKIN - I love your stuff. I go back with you guys, boy, do I...

NIGEL - (overlapping above speech) Yeah.

FUFKIN (overlapping above speech) Artie Fufkin Polymer Records.

NIGEL - (overlapping above speech) Right, yeah.

FUFKIN - I love you. And who are you, darling?

DEREK - Oh, this is my special new friend Cindy.

125 CONTINUED:

BELINDA SHAKES HAND OF FUFKIN.

GARRICK STANDS UP AND CAMERA DOLLIES IN TOWARD HIM.
INSERT - (on T-Shirt)
Spinal Tap

POP ON TITLE: (over above b.g.)
ARTIE FUFKIN
Polymer Records, Midwest Promotion

HE MOVES L. CAMERA PANS WITH HIM AND EXTENDS HAND AS HE LEANS OVER CAMERA PANS DOWN L. SLIGHTLY AS FUFKIN SHAKES HAND OF SEATED DAVID.

SITTING BESIDE DAVID IS JEANINE.

126
1159-04 MCS - BACK TO CAMERA CENTER AT DOOR AS MICK OPENS DOOR AND BELLHOP MOVES INTO ROOM WITH CART FULL OF FOOD.

REACTING BELLHOP MOVES TOWARD F.G. MOUTH AJAR AND HITS INTO MICK KNOCKING HIM BACKWARD R. AND HIS CIGARETTE DROPS FROM HIS MOUTH.

CONTINUED:

FUFKIN - Hello, Cindi.

NIGEL - (overlapping above speech) And this is Belinda.

FUFKIN - Hello, Belinda.

BELINDA - Hi. Nice to see you.

FUFKIN - (overlapping above speech) Hello Belinda. Artie Fufkin, Polymer Records, Promo.

Promo. And I...

Oh, what's going on here. Hi.

Hi, guys, Artie Fufkin, Polymer Records.

NIGEL (off) - (overlapping above speech) Glad to meet you guys.

FUFKIN - Nice to see you. And where is David?

GROUP (off) - (chatter not distinct continues behind following scenes and dialogue)

FUFKIN - Oh, David, hi, Artie Fufkin. How are you? It's nice to see you.

DAVID - (overlapping above speech) Good to see you again.

FUFKIN (off) - We've got something exciting happening tomorrow.

MICK - Oh, it's the food. It's the food.

Ooo-ooo-oh!

GROUP (off) - (chatter not distinct)

26 CONTINUED:

CONTINUED:

BELLHOP - (overlapping above speech) Oh, (laughing) thank God. Civilization. Where do I put this?

127
1171-15 LOW ANGLE UP MCS - POSTER HANGING UP CENTER.
INSERT - (on poster)
Appearing Here Tuesday
2-4
P.M. Polymer Recording
Artists
SPINAL TAP
Autographing Their New Album
SMELL THE GLOVE

CAMERA PULLS BACK AND DOWN TO POSTER OF THE GROUP.
R. CENTER SOME OF GROUP WITH JEANINE R. CENTER AND SEATED DAVID, AND AROUND R. GROUP AT TABLE WAITING.
NO ONE HAS COME.

DEREK - (off and on) - (sneezing) (sniffling

128
1211-09 FULL 2 SHOT - FUFKIN AND MAN LOOKING OVER R. WORRIED.

SECOND MAN GESTURING.

FUFKIN - What are you doin' to me here?

2ND MAN - I'm not doin' anything.

FUFKIN - (overlapping above speech) I thought we had a relationship here. I don't...I don't know what happened.

2ND MAN - Business is terrible, Artie. I mean, what, what can I tell yuh? This is the truth.

FUFKIN - I know business is terrible, but, but what happens with the, with the record store with the promotion and nobody...

129
1228-01 CS - UP ANGLE - SECOND MAN CENTER L.F.G. LOOKS R. HAND TO CHEST REACTING.

FUFKIN (off) - ...shows up?

129 CONTINUED:

CONTINUED:

2ND MAN - (overlapping above speech) This isn't a personal thing, Artie.

FUFKIN (off) - (overlapping above speech) What happened?

2ND MAN - (overlapping above speech) Nobody's coming in the door to buy...

FUFKIN (off) - (overlapping above speech) Forget the personal thing. We had a relationship here. Forget about personal, what about our relationship?

130
1238-12 MC DOWN 2 SHOT - SITTING SIDE BY SIDE DEJECTED DEREK L. AND NIGEL R.

FUFKIN (off) - I feel like a schlub.

131
1243-07 MED. DOWN FULL GROUP SHOT - SIDE ANGLE FUFKIN CENTER FACING GROUP AT TABLE WITH JEANINE CENTER AND OTHERS B.G.L. FUFKIN LOOKS L. THEN AT GROUP.

FUFKIN GESTURES WITH HANDS.

FUFKIN - I don't know what's happening. It's me, that's what it's happening. It's me. I did it, it's my fault.

DAVID - (overlapping above speech) We...

FUFKIN - (overlapping above speech) I don't know.

DAVID - (overlapping above speech) ...were told massive radio support.

FUFKIN WAVING HANDS AS CAMERA DOLLIES SLOWLY IN TOWARD HIM AND DAVID.

FUFKIN - We did, we did massive, we did massive, we saturated...

DAVID - (overlapping above speech) Vast, they said vast...

132
1260-11 CLOSE DOWN 2 SHOT - PARTIALLY VIEWED SHOULDER DEREK L. WITH REACTING SEATED NIGEL CENTER F.G. LOOKING UP L.F.G.

FUFKIN (off) - ...it.

DAVID (off) - (overlapping above speech) ...vast radio support.

FUFKIN (off) - (overlapping above speech) We over-saturated it.

133
1263-03 LOW ANGLE UP MCGS - CENTER FUFKIN LOOKS DOWN R. WITH JEANINE R. AND BEHIND HER CINDY.

FUFKIN - That's what it is, it's me. I did it. I fucked up.

134
1267-02 CLOSE DOWN 2 SHOT - PARTIALLY VIEWED VIV R. CENTER AND CENTER F.G. SITS REACTING DAVID LOOKING DOWN R. HE NODS HEAD IN AGREEMENT.

FUFKIN (off) - ' You see, I just fucked up the timing, that's all I fucked up, the timing. I got no timing. I got no timing. I got no timing. You know what I want you to do? Will you do something for me?

DAVID LOOKS UP L.

DAVID - What?

135
1278-02 LOW ANGLE UP MCGS - GESTURING FUFKIN CENTER WITH JEANNIE R. AND CINDY R. CENTER BEHIND HIM AS HE LOOKS OVER R.
FUFKIN TURNS BACK TO GROUP R. AND MOVES TO STAND TO HOLD ON.

FUFKIN - Do me a favor? Just kick my ass, okay? Kick this ass for a man, that's all.

136
1285-09 MED. DOWN GROUP SHOT - SMILING DAVID SITS CENTER WITH PARTIALLY VIEWED VIV R. AND JEANINE L. AND CINDY AS THEY LOOK L. SMILING.
DAVID LOOKS R. AS CAMERA PANS SLIGHTLY R. WITH HIM.

FUFKIN - (off) - Kick my ass!

37
1287-05 MC DOWN 3 SHOT - L. SITS MICK WITH DEREK CENTER AND BESIDE HIM R. NIGEL AS THEY LOOK UP L. REACTING. DEREK NODDING HEAD 'NO'.

FUFKIN (off) - Enjoy! Come on.

138
1289-08 LOW ANGLE UP MCGS - BACK TO CAMERA CENTER HOLDING ONTO SHELVES FUFKIN WITH PARTIALLY VIEWED HAND OF DAVID R. AND STANDING PARTIALLY VIEWED JEANINE R. AND R. CENTER CINDY, FUFKIN LOOKS OVER SHOULDER R.

FUFKIN - I'm not asking, I'm telling...with this. Kick my ass!

139
1293-13 MED. DOWN GROUP SHOT - INT. THEATRE - YELLING SCREAMING CROWD WAVING HANDS.

CROWD (on and off) - (yelling, cheering, whistling, clapping, chatter not distinct continues behind following scenes and dialogue)

THEY FACE L. AS CAMERA PANS R. OVER THEM SLOWLY.
POP ON TITLE: (over above b.g.)
XANADU STAR THEATER
Cleveland, Ohio

140
1303-12 INT. DRESSING ROOM - FULL 3 SHOT - L. CENTER PARTIALLY VIEWED DEREK AND IN CENTER B.G. STANDING NIGEL WITH GUITAR AND SITTING DAVID WITH GUITAR AS THEY PLAY.

141
1308-06 C2S - BELINDA CENTER R. WITH BACK OF CINDY'S HEAD R.F.G. AS BELINDA PUTS SOMETHING ON CRACKER AND CAMERA PANS L. TO INCLUDE VIV BETWEEN GIRLS AS CINDY SMELLS THE STUFF.

DEREK (off) - (not distinct) We've made them wait long enough, let's do a tune.

142
1316-06 CS - TONGUE OUT PLAYING GUITAR NIGEL L. CENTER F.G. HE MOVES TOWARD F.G. AS CAMERA PULLS BACK.
HE MOVES TOWARD L. CENTER AND KNOCKS ON DOOR IN PASSING.
VIV PASSING DOOR KNOCKS WITH BOTH HANDS AND MOVES AFTER NIGEL TOWARD L.B.G.

VOICE - Come on, Mick.
NIGEL - Let's go, Mr. Shrimpton.
MICK - I'm coming.
GROUP - 'Rock 'N' Roll'!

143
1329-09 INT. THEATRE - MED. DOWN FULL GROUP SHOT - CROWD YELLING AND SCREAMING.

CROWD (on and off) - (yelling, clapping, whistling, chatter not distinct continues behind following

143 CONTINUED:

CAMERA PANS SLOWLY R. OVER CROWD.

CONTINUED:

scenes and dialogue)

144
1335-13 HIGH DOWN FULL SHOT - BACKSTAGE - LOWER CENTER GROUP MOVES TOWARD B.G. IN SINGLE FILE WITH GUITARS. MICK HITS WALL WITH DRUMSTICKS.

GROUP (on and off) - (chatter not distinct)

DAVID - Rock 'n' Roll.

NIGEL - Let's go then!

145
1345-07 MCGS - SINGLE FILE GROUP MOVE TOWARD B.G. AS CAMERA DOLLIES IN WITH THEM AND DEREK CENTER LOOKS BACK AT NIGEL.

CAMERA DOLLIES IN TOWARD B.G. WITH THEM. DAVID MOVES L. AND THEY ALL FOLLOW.

THEY MOVE TOWARD CENTER B.G. OVER BACK NIGEL FOLLOWING DEREK WHO FOLLOWS DAVID TOWARD B.G.

GROUP (on and off) - (chatter not distinct)

DEREK - This is gonna be a hot one, isn't it

DAVID - Gonna be a great show.

DEREK - No, that's not an exit. No, that's not an exit. Oh, this way.

DAVID - We don't want an exit.

VOICE - (overlapping above speech) No, that that's true.

NIGEL - (humming)

DAVID - Uh, wait, this looks familiar, though

CROWD (off) - (yelling, chatter not distinct continues behind following scenes and dialogue)

DEREK - Listen!

CAMERA PANS L. TO HOLD ON NIGEL LOOKING UP R.

DAVID - It really does.

146
1375-01 INT. THEATRE - HIGH DOWN FULL GROUP SHOT - CROWD GOING WILD STOMP AND CLAPPING.

CROWD (on and off) - (chatter not distinct, whistling, chatter not distinct, clapping continues behind following scenes and dialogue) (chanting)

147
1379-07 INT. CORRIDOR - FULL 3 SHOT - OVER BACK NIGEL MOVING TOWARD DEREK WHO FOLLOWS DAVID TOWARD B.G. AS CAMERA DOLLIES TOWARD B.G. WITH THEM.

DAVID - Shit!

148
1385-12 MED. DOWN FULL SHOT - VIV FOLLOWED BY NIGEL AND OTHERS AS THEY MOVE AROUND EQUIPMENT AND O.S.R.F.G.

GROUP (on and off) (chatter not distinct)

148	CONTINUED:	CONTINUED:
		DEREK - Let's don't lose it though, let's don't lose it.
		MICK - Let's go down here.
		DAVID - Where the fuck is Ian?
		DEREK - You know, he should be here.
149 1393-05	INT. THEATRE - MED. DOWN FULL GROUP SHOT - CROWD GOING WILD YELLING AND WAVING HANDS. THEY STOMP FEET AND CLAP HANDS.	
150 1396-10	HIGH DOWN FULL SHOT - BACKSTAGE - DEREK MOVES THRU DOORWAY FOLLOWED BY DAVID AND OTHERS BEHIND HIM AS THEY MOVE TOWARD R.F.G. DOWN STEPS THEN L. CAMERA PANS WITH THEM.	GROUP - (chatter not distinct)
		DEREK - We gotta get to it some way. We've been on stage, right?
		GROUP (on and off) - (chatter not distinct)
		DAVID - We're in the group, right, we're in the group...that's playing tonight?
151 1411-08	LOW ANGLE UP MCGS - DAVID, DEREK AND MICK L. AS MAN R. POINTS TOWARD L.	MAN - You go right straight through this door here, down the hall...
		DAVID - Yeah.
		MAN - ...turn right...
		DAVID - Yeah.
		MAN - ...and then there's a little job there, about thirty feet...
	MAN MOTIONS WITH HAND AS DAVID LOOKS AT HIS HAND THEN L.	DAVID - (overlapping above speech) Jog?
		MAN - ...jog to the left....
		DEREK - (overlapping above speech) We don't have time for that.
152 1426-14	LOW ANGLE UP C2S - DAVID PROFILE L.F.G. DEREK R. CENTER LOOKS R. HAND OF MAN MOVES IN F.G. POINTS L.	

152 CONTINUED:

MAN HOLDS UP TWO FINGERS.

153
1435-15 MED. DOWN GROUP SHOT - DAVID AND DEREK WITH GUITARS L. WATCHING MAN R. CENTER WAVING FINGER IN AIR.

DAVID PATS SHOULDER OF MAN.

DAVID TURNS MOVES O.S.L.F.G. FOLLOWED BY DEREK THEN NIGEL.
MOVING BY CAMERA NIGEL STICKS OUT TONGUE MOVES O.S.L.

154
1455-10 MED. DOWN FULL SHOT - DAVID HEADING TOWARD B.G. FOLLOWED BY DEREK AS CAMERA DOLLIES IN TOWARD B.G. WITH THEM BY STEPS.

DAVID POINTS L. AS CAMERA HOLDS ON HE AND DEREK AND DEREK POINTS R. CAMERA PANS R. WITH THEM.
DEREK WAVING FIST IN AIR AS CAMERA DOLLIES IN TOWARD B.G. WITH HIM AND DAVID AHEAD OF HIM.

CONTINUED:

MAN - Go straight ahead...

DAVID - (overlapping above speech)
We trust you. We trust you. Yeah.

MAN - (overlapping above speech) ...go straight ahead turn right the next two corners and first door you see a sign...

MAN - ...Authorized Peronnel Only...

DAVID - Yeah.

MAN - ...open that door, that's the stage.

DAVID - You think so?

MAN - You authorized. You're musicians, aren'tcha?

DAVID - (overlapping above speech) (not distinct) ... Yeah.

MAN - (not distinct)

DAVID - (overlapping above speech) Well, thank you, thank you very much.
Rock and Roll!
(off)
Rock and Roll!

DEREK - Let's get it, let's get it!

DAVID - This way?

DEREK - No, this way.

DAVID - Rock and Roll.

.54 CONTINUED: CONTINUED:

DEREK - Woooo!

DAVID - (overlapping above speech) Rock and Roll!

DEREK - (overlapping above speech) Hello, (not distinct) D.C.! Hello, D.C.!

THEY MOVE TO ANOTHER PERSON AND RECOGNIZE HIM AS THE SAME MAN.

DAVID - Fuck!

MAN - You must'a' made a wrong turn.

155
1479-07 FULL 3 SHOT - DEREK AND DAVID CENTER B.G. LOOK AT MAN L.B.G. AND THEY MOVE TOWARD F.G. AS DAVID MOVES AHEAD OF DEREK AND CAMERA PULLS BACK.
DAVID MOVES O.S.R.F.G. AND DEREK FOLLOWS AND CAMERA PANS R. WITH HIM.

DAVID - Gotta go another way!

DEREK - Other way. Other way.

.56
1488-00 END REEL THREE PART A & B - LAST FRAME AND LAST SCENE

1476 Feet 00 Frames EXHIBITION FOOTAGE

CENE NO.	DESCRIPTION	DIALOGUE
1 00-00	START MEASURING START MARK ACADEMY LEADER	
2 12-00	EXT. STREET - NIGHT - HIGH DOWN FULL SHOT - TRAFFIC MOVES IN BOTH DIRECTIONS ON ROAD. CAMERA DOLLIES IN TOWARD B.G. CENTER AND ROADSIDE CAFE.	DAVID'S VOICE - I hate to keep harping on this, but I think the notion of the blac album has really cursed us in a way. It's really made us think like...
		IAN'S VOICE - Believe me, we're getting some very substantial reports of airplay. I, I don't think we have to worry about that
3 24-14	INT. CAFE - MCGS - PARTIALLY VIEWED NIGEL L. WITH IAN CENTER AND DAVID R. IN BOOTH AND HAND OF JEANINE ON DAVID'S ARM R. CAMERA PULL BACK TO INCLUDE JEANINE R. CENTER.	IAN - (muttering not distinct)
		JEANINE - You know it might have been better if the, uh, album had been mixed right.
		DAVID - Well, there's no use crying about that. Yes, of course, that's true. Well I mean that's true.
	CAMERA DOLLIES IN HOLDS ON NIGEL L.F.G. LOOKING OVER R.F.G.	JEANINE - (overlapping above speech) Well, it just wasn't... I... (off) ...mean it was mixed all wrong, wasn't it
		NIGEL - It was mixed wrong?
		JEANINE - (off) - Yeah.
		NIGEL - Were you there?
		JEANINE (off) - I mean it... You couldn't hear...
		DAVID - (off) - (overlapping above speech)

CONTINUED:

NIGEL PUTS HAND TO CHIN STILL LOOKS O.S.R.F.G.

4
53-08 LOW ANGLE UP CS - IAN SITS CENTER F.G. LEANS FORWARD LOOKING R.

5
56-06 C2S - SIDE ANGLE JEANINE R.F.G. LOOKS OVER L. AND BESIDE HER L. SITS PARTIALLY VIEWED DAVID.

CAMERA PULLS BACK TO INCLUDE DAVID AS HE LOOKS AT JEANINE R. OF HIM.

DAVID LOOKS OVER L.

CAMERA PANS L. TO HOLD ON GESTURING NIGEL LOOKING OVER R.

CONTINUED:

No, but she's heard, she's heard the record.

JEANINE (off) - (overlapping above speech) No, but I... mean I've heard the album.

NIGEL - (overlapping above speech) Oh, I see, in your judgment it was mixed wrong?

JEANINE (off) - You couldn't hear the lyrics (not distinct)....on all of it.

JEANINE - It was...

DAVID (off) - You don't agree...that you can't hear the vocals?

NIGEL (off) - No, I do not, I do not agree, no!

DAVID - Well, I think maybe it was...

NIGEL (off) - (overlapping above speech) It's interesting that she's bringing it up, you know what I mean?

DAVID - Well, she'd like to hear the vocals.

NIGEL - (overlapping above speech) I mean, it's like me saying you know, you, you're using the wrong conditioner for your hair.

5 CONTINUED:

CONTINUED:

DAVID (off) - Oh, don't be stupid.

NIGEL - (overlapping above speech) It looks so...so frizzy.

JEANINE (off) - (overlapping above speech) Oh, it's not got...you don't...you don't do Heavy Metal...

6
79-04 MCS - SMOKING SMALL CIGAR IAN SITS CENTER LOOKING OVER R. REACTING.

JEANINE (off) - ...in doubly... you know, I mean,... it's a...

7
82-10 C2S - SITTING CENTER F.G. NIGEL LOOKS OVER R. SMILES AND PARTIALLY VIEWED ARM IAN R. CENTER OVER BOOTH BACK.

NIGEL - In what? In what?

IAN - (laughing)

85-12 C2S - PARTIALLY VIEWED DAVID L. LOOKING AT JEANINE CENTER AS SHE LOOKS OVER L.

NIGEL (off) - (muttering not distinct) (laughing)

JEANINE - In Doubly. I mean, you can't...

NIGEL (off) - (overlapping above speech) In Doubly.

SHE LOOKS R. THEN OVER AT DAVID L.

GROUP - (off and on) - (chatter not distinct continues behind following dialogue and scenes)

DAVID - (overlapping above speech) She means Dolby, all right. She means Dolby.

9
98-07 MC2S - SITTING SIDE BY SIDE SMILING NIGEL L. AND IAN R. AS THEY LOOK OVER R.

DAVID - You know what she means.

IAN AND NIGEL - (laughing)

JEANINE (off) - (overlapping above laughing) Ooooh. Oh, Dolby, all right.

DAVID (off) - (overlapping above speech)

CONTINUED:

NIGEL THROWS BACK HEAD LAUGHING.

CONTINUED:

You shan't recover from this one.

You shan't recover from this one.

JEANINE (off) - Oh.

IAN - (overlapping above speech) Oh, come on.

DAVID (off) - (overlapping above speech) No, no, can I have the floor for just one moment?

10
106-09 MC3S - PARTIALLY VIEWED IAN SITTING L. WITH DAVID CENTER GOING THRU MUSIC AND BESIDE HIM R. JEANINE AS DAVID LOOKS OVER L.

HE GOES THRU MUSIC AS CAMERA PANS L. TO INCLUDE NIGEL L.

NIGEL SITS STARING DOWN R.F.G.

DAVID - ...because I've got, you know, something I'd like to show you. These, uh,...Jeanine's been workin' on these ... (off) ...very hard. These are a new direction...

JEANINE (off) - (overlapping above speech) I've got a new idea for a new presentation.

DAVID (off) - (overlapping above speech) The stage look of the band fashioned after the, uh,...

JEANINE - (off) - Signs of the zodiac.
DAVID - Signs of the zodiac.

11
126-03 MC3S - SITTING L. TO R. IAN THEN DAVID HOLDING PAD HANDS IT OVER TOWARD NIGEL O.S.L. AND BESIDE HIM R. SITS JEANINE.
DAVID TURNS SKETCH BOOK AROUND FOR ALL THE SEE.

JEANINE - Sings of the zodiac.

JEANINE - (not distinct) Thought we needed a new presentation.

CONTINUED:

12
135-12 C2S - PARTIALLY VIEWED SHOULDER AND HEAD JEANINE L. WITH VIV SITTING R.F.G. LOOKING OVER L. REACTING.

13
139-05 CS - SKETCH OF NIGEL WITH HORNS ON HEAD HELD BY PARTIALLY VIEWED DAVID BEHIND SKETCH PAD AND HAND OF JEANINE MOVES IN R. TAKES PHOTO (SKETCH) FROM DAVID.

14
144-01 CS - SITTING L. CENTER F.G. REACTING NIGEL LOOKS OVER R. AND ARM OF IAN OVER THE BOOTH BACK IN R. CENTER.

15
1456-15 CS - PARTIALLY VIEWED DAVID BEHIND SKETCH PAD MOVING SKETCH OF NIGEL L. AND HAND OF JEANINE PARTIALLY VIEWED R.

CONTINUED:

DAVID - (overlapping above speech) Signs of the zodiac. This is the look the Viv ...he's a Libra. There's the sort of Yin Yang....sort of look.

JEANINE - Ying and the Yang.

DAVID (off) - (overlapping above speech) This is, uh, Derek.

DAVID - This is Nigel. He's, uh, he's, uh, Capricorn.

DAVID (off) - Sort of goat look.

JEANINE (off) - (overlapping above speech) ...given you a little beard.

NIGEL - (overlapping above speech) Is this a joke?

DAVID (off) - And this is...

JEANINE (off) - (overlapping above speech) And this is, uh,...

NIGEL - (overlapping above speech) Excuse me, is this a joke?

DAVID (off) - Just bear with us for one moment, please.

5 CONTINUED:

THE NEXT IS SKETCH OF DEREK WITH FEELERS FROM HIS EYEBROWS.

CONTINUED:

DAVID - This...I love this. I wish I were the Cancer of the group.

16
161-06 MCS - SITTING CENTER REACTING NIGEL LOOKS OVER R.

NIGEL - Oh, that's attractive.

HAND OF DAVID HANDS OVER SKETCH AS HAND OF DEREK MOVES IN L. TAKES SKETCH.

DAVID - This is your face. Give it a chance (continues behind following dialogue not distinct) Give it a chance.

JEANINE (off) - (overlapping above chatter) (not distinct)

17
168-10 MED. DOWN 3 SHOT - SITTING IN BOOTH L. TO R. WITH SKETCHES ON TABLE IAN, DAVID WITH PAD IN HAND AND JEANINE R.

JEANINE - David's the lion, okay?

IAN - (overlapping above speech) David, David, David.

DAVID - (overlapping above speech) I'm David the Lion.

IAN - Wait, wait a minute. Have you any idea...

DAVID - What?

IAN - (overlapping above speech) - ...what it will cost...to dress up the band as animals?

CAMERA PANS DOWN AND HOLDS.

JEANINE - Oh, it don't cost nothing...it really doesn't cost...

DAVID - Well, they're not animals, they're signs of the zodiac.

18
187-06 MED. DOWN 2 SHOT - DEREK SITS L. IN BOOTH AND R. SITS NIGEL LOOKING AT SKETCHES AS CAMERA PANS DOWN AND R. TO INCLUDE

18 CONTINUED:

IAN, DAVID PARTIALLY VIEWED AND CAMERA DOLLIES IN FOR CS ON REACTING NIGEL.

HAND OF DAVID IN R. JERKS SKETCH FROM HAND OF REACTING LAUGHING NIGEL.

CONTINUED:

GROUP (on and off) - (chatter not distinct)

DAVID - (off) - It's a way to fight the 'drabs'. You know, we've got the drabs.

NIGEL - (overlapping above speech) That's true. I think mine would look better in Doubly, if it was done in Doubly. (laughing)

GROUP (off) - (chatter not distinct) Right.

19

202-02 MC3S - L. TO R. SITTING IN BOOTH IAN WATCHING DAVID CENTER LOOKING AT DEJECTED JEANINE R. OF HIM AND HAND OF VIV IN R.F.G. DAVID REACHES L. TO TAKE SKETCH FROM HAND OF O.S. DEREK.

JEANINE (off) - Oh, shut up!

DAVID - All right, if you don't have an open mind,...

JEANINE - (overlapping above speech) Sure. It's just a pic-...

DAVID - (overlapping above speech) ...then I have...

DEREK (off) - (overlapping above speech) No, no, seriously...

20

207-14 MC3S - HAND OF ONE OF GROUP IN L. WITH DEREK SITTING L. CENTER AND NIGEL R. AND HAND IAN WITH CIGAR IN FINGERS R. CAMERA DOLLIES IN TOWARD DEREK WAVING HANDS LOOKING R.

JEANINE (off) - Well, I didn't...

DEREK - (overlapping above speech) You know I...there's, there are solutions to our problems. I think we know what they are.

20 CONTINUED:

CONTINUED:

DAVID (off) - I've yet to hear them from another quarter besides this one.

JEANINE (off) - You know, since you're all such geniuses, I don't think you know...

DEREK - (overlapping above speech) - Oh, well, I think it would be... We, we, we (not distinct) take a rational approach, we can say...

DAVID (off) - (overlapping above speech) I don't see you doing...

JEANINE (off) - (overlapping above speech) (not distinct)

21
223-04 MED. DOWN 3 SHOT - L. TO R. SIT NIGEL, IAN AND DAVID R. AS THEY LOOK AT ONE ANOTHER.

NIGEL - May I make a suggestion. May I make a suggestion. I've got a suggestion.

DAVID - (overlapping above speech) Oh, she knows. Let's hear your suggestion.

NIGEL - Stonehenge. Stonehenge.

CAMERA PANS R. SLIGHTLY TO INCLUDE PARTIALLY VIEWED JEANINE.

DAVID - (overlapping above speech) What about it?

NIGEL - (overlapping above speech) It's the best production value we've ever had on stage.

DAVID - (overlapping above speech) Well, we haven't got the equipment. We haven't got Stonehenge.

JEANINE (off) - (overlapping above speech) Oh.

-1 CONTINUED:

NIGEL GESTURING HANDS AND HEAD.

CAMERA DOLLIES IN AND R. HOLDS ON JEANINE HAND TO CHIN HALF SMILING AND LISTENS.

CONTINUED:

NIGEL - (overlapping above speech) Not yet, we don't.

DAVID - (overlapping above speech) We haven't got...

NIGEL - (overlapping above speech) Please, please, just a...
(off)
...moment.

DAVID - (overlapping above speech) (not distinct)

NIGEL (off) - (overlapping above speech) Musically, musically we all know...

IAN - It works. I don't think... It's a bad idea.

NIGEL (off) - (overlapping above speech) Musically we all know it, right?

DAVID - Yeah, yeah.

22
249-11 MED. DOWN 3 SHOT - L. TO R. IN BOOTH AT TABLE GESTURING NIGEL L., IAN CENTER AND R. DAVID.

NIGEL DRAWS SOMETHING ON PAPER AS IAN WATCHES. CAMERA DOLLIES DOWN AND IN AS HE SKETCHES.

NIGEL - No problems musically. We go right on stage...
And it's quite simple, you know we take in this...

23
260-02 LOW ANGLE UP C2S - PARTIALLY VIEWED SHOULDER DAVID L. AND SITTING CENTER LOOKING DOWN L. HALF SMILING JEANINE.

DAVID - I know what this means. It looks like...

NIGEL (off) - (overlapping above speech) We don't have that piece of scenery.

24
265-01 CLOSE DOWN SHOT - HANDS OF NIGEL AS HE SKETCHES SCENE ON PAPER.

NIGEL - I know, so we build a new one. And this is it. Look...

25
272-08 MED. DOWN 3 SHOT - L. TO R. IN BOOTH NIGEL SKETCHES ON PAPER WITH IAN R. OF HIM LOOKING AT SKETCH AND R. SITS DAVID WATCHING. IAN TAKES SKETCH.

IAN PUTS SKETCH INTO SHIRT POCKET.

IAN - Consider, uh, consider it done.

DAVID - You're just gonna take care of it like that? You're gonna find someone to design it using that as a plan?

NIGEL - (overlapping above speech) Let's give it a try. Let's try. Let's try.

IAN - (overlapping above speech) Even if...

DAVID - (overlapping above speech) If you can do it, I'll do the number.

26
287-04 INT. GUITAR ROOM - MCS - SITTING CENTER MARTY LOOKS OVER R.F.G. WITH NECKS OF GUITARS BEHIND HIM.

MARTY - Do you feel that in collaboration with David that you are afforded the opportunity to express yourself musically, the way you would like to?

27
301-03 MC2S - SIDE ANGLE L.F.G. SITS MARTY LOOKING AT NIGEL SITTING CENTER WITH GUITARS BEHIND HIM. HE LOOKS UP AT MARTY.

THEY ARE BOTH SMOKING.

NIGEL - Well, I think I do. You know, in my solos.

MARTY - (overlapping above speech) In your...

NIGEL - (overlapping above speech) My solos are my trademark.

28
307-04 LOW ANGLE UP FULL SHOT - ON STAGE -

3 CONTINUED:

UPPER CENTER PLAYING GUITAR BARE CHESTED NIGEL WITH CERISE PANTS ON. CAMERA PULLS BACK AND DOWN FROM NIGEL PLAYING SOLO.

CAMERA DOLLIES UP AND IN TOWARD PLAYING NIGEL.

CONTINUED:

CROWD (off) - (yelling, chatter not distinct continues behind following scenes and dialogue)

29
329-15 LOW ANGLE UP CS - L. CENTER F.G. EYES CLOSED PLAYING NIGEL.

30
334-07 LOW ANGLE UP FULL SHOT - CENTER STAGE SPOTLIGHT ON HIM PERFORMING NIGEL. CAMERA DOLLIES UP AND IN TOWARD HIM. HE HITS ANOTHER GUITAR STANDING CENTER WITH HIS FOOT.

31
342-05 HIGH DOWN FULL SHOT - LOWER CENTER PERFORMING NIGEL USING FOOT ON ANOTHER GUITAR R. IN SLOW MOTION HE REACHES DOWN L. FOR VIOLIN ON STAND.

32
355-08 LOW ANGLE UP FULL SHOT - NIGEL CENTER STAGE IN SPOTLIGHT PICKS UP VIOLIN AND RUBS THE STRINGS OVER THE STRINGS OF GUITAR AS HE PERFORMS. HE USES FOOT ON THE THIRD STANDING GUITAR.

33
363-14 LOW ANGLE UP CS - NIGEL CENTER RUBBING VIOLIN STRINGS OVER THE GUITAR STRINGS AS HE PLAYS. HE TURNS THE FRET ON VIOLIN AS CAMERA PULLS BACK AND DOWN AND HE CONTINUES TO RUB VIOLIN STRINGS OVER GUITAR STRINGS.

34
372-06 LOW ANGLE UP MCS - UPPER L. CENTER PERFORMING NIGEL RUBS VIOLIN STRINGS OVERTTHE GUITAR STRINGS. HE HOLDS TONGUE OUT OF HIS MOUTH SHAKING HEAD.

35
374-08 LOW ANGLE UP MCS - NIGEL CENTER RUBBING VIOLIN STRINGS OVER THE GUITAR STRINGS SHAKING HIS HEAD WITH TONGUE STICKING OUT OF HIS MOUTH.

36
375-12 INT. ROOM - MED. DOWN 2 SHOT - WOMAN SITS L. WITH IAN ON SOFA CENTER SHOWING HER MOCKUP. ROCK OF STONEHENGE.

POP ON TITLE: (over above b.g.)
Austin, Texas.
POP OUT TITLE:

IAN TURNS THE STONE SLIGHTLY.

IAN - This looks absolutely perfect. I mean, it's, uh, it's the right proportion It'll be this color, right?

WOMAN - Yeah. Yeah.

IAN - Yeah. That's, that's, that's just terrific, I mean, it almost looks, uh, (laughing) looks like the real thing.

WOMAN - Got it.

IAN - Yeah.

37
392-08 MED. DOWN 2 SHOT - PARTIALLY VIEWED IAN SITTING R. WITH STONE CENTER AND BEHIND IT WOMAN.
CAMERA PANS UP R. TO INCLUDE IAN AS HE MOVES HANDS ABOUT.

IAN - When we get the actual, uh, set ...when we get the piece it'll, it'll follow exactly these specifications, I mean, even these contours and everything?

WOMAN - Um, I don't understand you. Uh,...

IAN - (overlapping above speech) But I mean,...

WOMAN - (overlapping above speech) When you get the actual piece?

IAN - Well, when we, I mean, when, when...

38
409-00 MC DOWN 2 SHOT - PARTIALLY VIEWED IAN'S HANDS R. AND STONE CENTER AND BEHIND IT LOWER TORSO OF WOMAN SITTING IN CHAIR.

IAN - ...you build the actual piece, uh,...

WOMAN - (overlapping above speech) But this is what you asked for, isn't it?

39
412-13 MC2S - WOMAN BEHIND STONE L. CENTER LOOKS AT REACTING SEATED IAN R. CENTER.

IAN - What?

39 CONTINUED:

IAN STARES AT WOMAN IN DISBELIEF. CAMERA DOLLIES IN TOWARD HER.

SHE GLANCES DOWN F.G. NODS HEAD.

40
422-00 M2S - WOMAN SITS L. CENTER SIDE ANGLE LOOKS AT REACTING SEATED IAN CENTER ON SOFA AND STONE PIECE CENTER R.
IAN REACTING GESTURES WITH HAND.

41
425-11 CLOSE DOWN SHOT - SITTING L. CENTER F.G. REACTING WOMAN LOOKS OVER R. BRUSHES BACK HAIR AND LOOKS DOWN F.G. CENTER.

42
429-09 C2S - OVER SIDE ANGLE WOMAN L.F.G. FACING ANGRY IAN CENTER ON SOFA AND THE PIECE PARTIALLY VIEWED R.

WOMAN PICKS UP FOLDER O.S.R.F.G. AND OPENS CASE.

SHE PULLS OUT THE SKETCH AND SHOWS IT TO IAN WITH DIMENSIONS ON IT.

CAMERA DOLLIES DOWN AND IN AS SHE UNFOLDS THE PAPER.

CONTINUED:

WOMAN - Well, this is the piece.

IAN (off) - This is the piece?

WOMAN - Yes.

IAN - Are you telling me that this is it?

IAN (off) - This is scenery?

IAN - Have you ever been to Stonehenge?

WOMAN - No, I haven't.

IAN - (overlapping above speech) The triptychs are... The triptychs are twenty feet high.

WOMAN - No, I haven't been to Stonehenge, but you just don't have...

IAN - You can stand four men up them.

WOMAN - Ian, I was, I was asked to build a thing eighteen inches high.

IAN - (overlapping above speech) This is, this is insane. This isn't a piece of scenery.

WOMAN - (overlapping above speech) ...told (continues not distinct)... Look, look, look this is what I was asked to build.

42 CONTINUED:

CONTINUED:

Eighteen inches. Right here it specifies eighteen inches.

INSERT - (on sketch)
18" 18"

I was given this napkin. I mean,...

43
457-11 MC2S - SIDE ANGLE ANGRY IAN R.F.G. WITH WOMAN CENTER WATCHING HIM AS SHE REACTS.
HE TOSSES DOWN NAPKIN CENTER.

IAN - Forget this!

Fuck the napkin!

44
460-06 LOW ANGLE UP CS - ON STAGE - BLUE GLOW TO STAGE WITH VIV CENTER WEARING NORSE HELMET AND LOOKING UP OVERHEAD.

CROWD (off and on) - (yelling, cheering, whistling, applauding, chatter not distinct continues behind following scenes and singing)

HE LOOKS OVER R.

45
463-06 CS - SIDE ANGLE MADE UP DEREK LOOKS UP R.

46
465-11 HIGH DOWN FULL GROUP SHOT - OVER BACKS OF CROWD WATCHING GROUP ON STAGE B.G. IN BLUE GLOW FOR STONEHENGE NUMBER.

GROUP - (ad lib singing continues behind following singing)

DAVID - (singing)
'In ancient times...

47
471-07 LOW ANGLE UP MC2S - SIDE BY SIDE IN COSTUME ON STAGE JEANINE AND IAN R. CAMERA PULLS BACK AND DOWN FROM THEM HOLDS ON SIDE ANGLE NIGEL AT MIKE R.F.G.

NIGEL - (singing)
Hundreds of years
Before the dawn of history...

48
481-13 LOW ANGLE UP MCS - STANDING BEFORE MIKE IN HOODED CAPE NIGEL LOOKS TOWARD F.G.
CAMERA PULLS BACK AND DOWN FROM HIM.

NIGEL - (singing)
For the ancient rights of people
The dreams...

49
492-10 MC3S - SIDE ANGLE R.F.G. AT MIKE NIGEL AND IN L.B.G. DIFFUSED JEANINE AND IAN ON STAGE. FOG RISES CENTER. NIGEL LOOKS ABOUT.

50
497-11 LOW ANGLE UP MCS - BEFORE MIKE CENTER IN HOODED CAPE DAVID LOOKS OVER L. HE SLOWLY TURNS HEAD LOOKS OVER R.

51
504-04 LOW ANGLE UP FULL SHOT - UPPER CENTER BEFORE MIKE IN HOODED CAPE STANDS NIGEL WITH GUITAR OVER HIS SHOULDER.

NIGEL - (singing)
No one knows
Who they were
Or...

CAMERA DOLLIES UP AND IN TOWARD NIGEL SLOWLY.

What they were doing
But their legacies remain
Hewn...into the living rock
Of Stonehenge.

HE LOOKS L. CLOSES EYES THEN REOPENS THEM LOOKING ABOUT.

52
550-01 LOW ANGLE UP MCS - AT MIKE SMILING DAVID CENTER PLAYING ON STAGE.

53
552-03 LOW ANGLE UP CS - AT MIKE CENTER F.G. NIGEL STARES UP O.S.F.G. AND CAMERA PULLS BACK AND DOWN AS HE DROPS CAPE AND HOOD FROM HIS HEAD AND BACK.

54
557-09 LOW ANGLE UP MCS - DAVID DROPS HIS CAPE FROM HIS HEAD.

55
558-06 HIGH DOWN FULL GROUP SHOT - OVER BACKS OF CROWD FACING GROUP ON STAGE LOWER CENTER B.G. AS THEY PERFORM FOR CROWD. LIGHTS GO ON AS THEY ALL MOVE INTO ACTION AND SONG.

GROUP - (singing)
Stonehenge
Where the...

56
561-02 MED. DOWN FULL GROUP SHOT - AT MIKE CENTER DAVID AND IN R.B.G. AT KEYBOARDS VIV IN NORDIC HELMET.

DAVID (on)
GROUP (off) - (singing)
...demons dwell

MAN MOVES FROM B.G. TO L. ON STAGE PICKING UP CAPES.

Where the banshees live

56	CONTINUED:	CONTINUED: And they do live well...
57 569-02	HIGH DOWN FULL GROUP SHOT - OVER BACKS OF CROWD LOOKING DOWN ON PERFORMING GROUP LOWER CENTER B.G. ON STAGE.	DAVID - (singing) Stonehenge Where a...
58 572-03	LOW ANGLE UP CS - PROFILE DAVID R.F.G. AT MIKE SINGING.	DAVID - (singing) GROUP (off) - (singing) ...man is a man And the children dance To the pipes of Pan...
59 580-14	CLOSE DOWN SHOT - MICK BEATING ON DRUMS CENTER AS CAMERA PULLS BACK AND UP AND HE HAS MASK ON.	
60 587-01	LOW ANGLE UP MCS - AT MIKE CENTER SINGING PERFORMING NIGEL. CAMERA DOLLIES UP AND IN TOWARD HIM.	NIGEL - (singing) And you my love Won't you take my hand...
61 593-15	LOW ANGLE UP MCS - AT MIKE PERFORMING DAVID R. CENTER.	NIGEL (off) - (singing) We'll go...
62 596-12	LOW ANGLE UP CS - BEFORE MIKE CENTER F.G. PERFORMING NIGEL.	NIGEL - (singing) ...back in time To that mystic land...
63 605-13	C3S - PROFILE DAVID R.F.G. WITH MOVING NIGEL AT MIKE CENTER AND BEHIND HIM IN DARKNESS PERFORMING DEREK AS THEY FACE L.	DEREK AND DAVID - (ad lib singing continues behind following singing) NIGEL - (singing) Where the dewdrops cry...
64 612-11	LOW ANGLE UP CS - AT MIKE F.G. NIGEL PERFORMING.	NIGEL (on) DEREK AND DAVID AND GROUP (off) - (singing) And the cats meow...

65
615-11 LOW ANGLE UP CS - SIDE ANGLE PERFORMING BEFORE MIKE CENTER DEREK.

NIGEL (off) - (singing)
I...

66
618-03 LOW ANGLE UP CS - PERFORMING CENTER F.G. AT MIKE NIGEL.

HE STEPS BACKWARD FROM MIKE.

NIGEL - (singing)
...will take you there
I will show you how...

67
628-13 LOW ANGLE UP FULL SHOT - L.F.G. CENTER DEREK AND R. CENTER NIGEL AND BESIDE HIM DAVID AS THEY PERFORM. CAMERA PANS UP AS DEREK STICKS OUT HIS TONGUE.

DEREK - (making sounds)

68
637-00 LOW ANGLE UP MCS - BOTTLE OF BEER CENTER F.G. WITH VIV WORKING BOTH L. AND R. KEYBOARDS WEARING NORDIC HELMET. CAMERA PULLS BACK AND DOWN FROM HIM.

69
639-12 LOW ANGLE UP MCS - NIGEL CENTER PLAYING GUITAR MAKING FACES.

70
642-15 LOW ANGLE UP 3 SHOT - R. CENTER F.G. DAVID MOVING ABOUT WITH NIGEL CENTER BEHIND HIM AND L. OF NIGEL DEREK AS DAVID HOLDS UP HAND.

71
646-11 LOW ANGLE UP MCS - STANDING CENTER NIGEL MOVES TOWARD F.G. AND CAMERA PULLS BACK AS HE STANDS BEFORE MIKE.

FROM UPPER CENTER CEILING MOVING DOWN THE STONE PIECE.

NIGEL - (singing)
And, oh, how they danced
The little children of Stonehenge

The needy
The haunted moon...

72
666-10 MC DOWN SHOT - STANDING CENTER DAVID LOOKS UP L. WITH MOUTH AJAR.

NIGEL (off) - (singing)
For to them...

73
670-14 LOW ANGLE UP FULL GROUP SHOT - OVER BACKS OF WATCHING CROWD WITH DEREK L. AND NIGEL CENTER AS TECHNICIAN MOVES BEHIND THEM AS PIECE MOVES DOWNWARD FROM UPPER CENTER.

,3 CONTINUED:

TECHNICIAN MOVES O.S.L. AS CAMERA DOLLIES IN SLOWLY TOWARD NIGEL.

CONTINUED:

NIGEL - (singing)
That day might
Might come...

74
676-11 LOW ANGLE UP CS - AT MIKE CENTER F.G. NIGEL LOOKING UP R.F.G.

HE MOVES BACK R. FROM MIKE.

NIGEL - (singing)
...too soon...

75
682-02 HIGH DOWN FULL GROUP SHOT - OVER BACKS OF CROWD WATCHING NIGEL ON STAGE CENTER WITH STONEHENGE IN SMALL DETAIL BEHIND HIM AND ELVES ON STAGE DANCE AROUND THE STONEHENGE. ELVES DO A JIG.

76
692-04 MED. DOWN 3 SHOT - OVER SIDE ANGLE NIGEL L.F.G. PLAYING GUITAR AND TWO SMALL ELVES DANCE AROUND THE SMALL STONEHENGE CENTER. THEY DO JIG.

77
696-14 LOW ANGLE UP MCS - SIDE ANGLE NIGEL CENTER PLAYING GUITAR LOOKS DOWN F.G. THEN UP O.S.L.F.G. PUZZLED.

78
698-12 MC2S - SIDE BY SIDE CENTER JEANINE AND IAN LOOK AT ONE ANOTHER THEN OVER F.G. AS IAN MOVES HIS CRICKET BAT IN HAND AND JEANINE TURNS MOVING L.

79
701-11 MC DOWN SHOT - SIDE ANGLE DAVID CENTER LOOKS OVER L. REACTING.

80
704-06 MED. DOWN SHOT - NIGEL R. CENTER ON STAGE WITH ELVES DANCING JIG AROUND SMALL STONEHENGE CENTER. NIGEL LOOKS DOWN AT THEM REACTING. UPPER R. MICK PLAYING DRUMS.

81
711-12 INT. HOTEL ROOM - MCS - BLONDE CENTER MOVES TOWARD L. AND LEANING OVER IS NIGEL AS HE SITS UP AND CAMERA PANS L. TO SEATED DAVID AND SITTING BESIDE HIM ON ARM JEANINE.

81 CONTINUED:

CONTINUED:

DAVID - (off) - I do not, for one, think that the problem was that the band was down.
(on)
I think that the problem may have been that there was a Stonehenge monument on the stage that was in danger of being crushed...by a dwarf.

82
727-06 FULL SHOT - GIRL SITS CENTER WITH TV ON BEHIND HER AND R. CENTER B.G. STANDS IAN LOOKING OVER L.F.G.

DAVID (off) - All right? That tended to understate the...

83
731-09 MC DOWN 2 SHOT - SITTING CENTER DAVID AND ON ARM OF SEAT TORSO OF JEANINE AS HE LOOKS OVER F.G.

DAVID - ...hugeness of the object.

IAN (off) - I really think...

84
834-02 LOW ANGLE UP MCS - R. CENTER STANDS IAN LOOKING OVER L.F.G.

IAN - ...you're just making it much too big a thing out of it.

DAVID (off) - Making a big thing out of it ..would have been a good idea.

85
741-00 C2S - SIDE ANGLE DAVID L.F.G. WITH TORSO JEANINE SITTING BESIDE HIM CENTER AS HE LOOKS OVER R.

IAN (off) - Nigel gave me a drawing that said eighteen inches. All right?

DAVID - (overlapping above speech) I know he did. And that's what I'm talking about.

IAN (off) - (overlapping above speech) Now

85 CONTINUED:

CONTINUED:

whether he knows the difference between feet and inches is not my proble I do what I'm told.

DAVID - But you're not as confused as him, are you?

86
756-11 MC DOWN SHOT - SITTING CENTER LOOKING OVER L. SMOKING REACTING NIGEL.

DAVID (off) - I mean, it's not your job to be as confused as Nigel.

87
760-06 C2S - SITTING L.F.G. DAVID NODS HEAD LOOKS OVER R. AND BESIDE HIM ON ARM SITS TORSO OF JEANINE.

IAN (off) - (overlapping above speech) It's my job to do what I'm asked to do by the creative element of this band, and that's what I did.

88
767-05 LOW ANGLE UP CS - EYES CLOSED JEANINE SITS CENTER OPENS EYES LOOKS OVER R.F.G.

IAN (off) - Besides...

JEANINE (overlapping above speech) - The audience were laughing.

IAN (off) - So it became a comedy number.

89
772-00 CLOSE DOWN 2 SHOT - SITTING CENTER DAVID AND PORTION OF JEANINE'S TORSO SITTING R. OF HIM.

IAN (off) - (chatter not distinct)

DAVID - (overlapping above chatter) Yes, it did. Yes, it fucking well did! And it was not pleasant to be part of the comedy. on stage. Back stage perhaps it was very amusing.

DEREK SITS L. AS CAMERA PANS L. TO HIM.

89 CONTINUED:

CONTINUED:

DEREK (off) - Well, maybe we just fix the choreography...
(on)
... and keep the dwarf clear.

DAVID (off) - What do you mean?

DEREK - So they won't trod upon it.

DAVID (off) - I don't think that's the issue.
I think it's symptomatic of you, of you, maybe you taking on...

NODDING DEREK SHRUGS SHOULDER.

90
798-05 C2S - SITTING CENTER LOOKING UP R. DAVID AND TORSO OF JEANINE BESIDE HIM SEATED ON ARM LOOKING R.

DAVID - ...more than you can, uh, uh, uh, handle. Frankly, I think maybe...

CAMERA PANS UP TO JEANINE.

JEANINE - (overlapping above speech) That's not exactly the first time you've messed thing up, isn't it?

DAVID (off) - I mean there have been some, uh gaping holes in the business end of this, of this, uh,...

IAN (off) - (overlapping above speech) Excuse me. Excuse me...
(on)
...this is a bad meeting. Right?

CAMERA PANS R. TO GESTURING STANDING IAN R. CENTER.

DAVID (off) - What?

IAN - Are you here for some reason?

DAVID (off) - (overlapping above speech) Don't worry, don't worry about it.
She's...no, she's with me.

IAN - (overlapping above speech) Oh, now

90 CONTINUED:

CONTINUED:

is she now in the band or is she singing backup or something?

JEANINE (off) - (overlapping above muttering. I care what happens...

91
830-05 MC DOWN SHOT - SITTING LOWER CENTER CIGARETTE BETWEEN FINGERS LOOKING UP L.F.G. REACTING NIGEL.

JEANNIE (off) - ...to the band.

IAN (off) - (overlapping above speech) All right?

David, whenever...

92
833-04 CLOSE DOWN 2 SHOT - SITTING CENTER DAVID REACTING LOOKS UP R.F.G. AND BESIDE HIM TORSO OF JEANINE PARTIALLY VIEWED.

IAN (off) - ...a single bump or a ruffle comes into this little...

93
836-08 MED. DOWN FULL 3 SHOT - BLONDE SITS L. WITH STANDING GESTURING IAN CENTER AND SITTING R. CENTER BEHIND IAN NIGEL.

IAN - ...fantasy, adolescent fantasy world that you guys, that you guys have built around yourselves, you start screaming like a bunch of poncie hairdressers. I mean, it's, it's just a problem, you know? It gets solved. You cannot live, you cannot live...

DAVID - Don't know it, don't knock it.

JEANINE (off) - It doesn't...

CAMERA PANS L. TO HOLD ON SIDE ANGLE JEANINE.

IAN - (off) - ...in a bubble.

CAMERA DOLLIES UP AND IN TOWARD HER FOR CS.

JEANINE - If it got solved that would be

3 CONTINUED:

CONTINUED:

all right, but it doesn't get solved. I mean, what do you think happened out there? What got solved tonight?

IAN (off) - (overlapping above speech) For one...

94
865-08 MC DOWN 3 SHOT - OVER SIDE ANGLE IAN R.F.G. WAVING HAND AND SITTING IN B.G. CENTER DAVID AND JEANINE.

IAN - ...thing that goes wrong, one, one single thing that goes wrong, a hundred things go right. Do you know what I spend my time doing?

JEANINE - What?

IAN - I sleep two or three hours a night.

95
878-10 LOW ANGLE UP MC2S - L. CENTER TOUCHING CHEST IAN LEANS TOWARD L.F.G. AND BEHIND HIM R. CENTER SEATED NIGEL.

CAMERA DOLLIES UP AND IN TOWARD HIM AS HE TURNS LOOKS R. GESTURING.

IAN - There's no sex and drugs for Ian, David.

Do you know what I do? I find lost luggage. I, I locate mandolin strings in the middle of Austin.

DAVID - We've seen you... We've seen you do it.

IAN - You know, I 'prise' the rent outta the local Hebrews. That's what I do.

JEANINE (off) - (overlapping above speech) Maybe you should get someone else to find the lost luggage and you should concentrate on what's going on on stage.

DAVID (off) - (overlapping above speech)

95 CONTINUED:

CONTINUED:

Yes. Yes.

IAN - (overlapping above speech) You mean you'd like me to be the road manager.

DAVID (off) - (overlapping above speech) That's what we're talking about. All bad...no! All bad blood aside, we've gotta, could we...

JEANINE (off) - (overlapping above speech) It's true.

96
907-03 MC DOWN SHOT - SITTING CENTER REACTING DEREK RUBS HAND OVER MOUSTACHE LOOKS R. THEN OVER L.F.G. CAMERA PANS UP AND R. TO JEANINE. SITTING BESIDE HER LOOKING DOWNWARD DAVID.

STANDING R.F.G. SIDE ANGLE IAN LOOKS TOWARD DAVID AND JEANINE.

JEANINE (off) - What David's trying to say... (on)
...if you'd let him get a word through is...you could maybe do with some help.

IAN - Some help?

JEANINE - Managing the band.

DAVID - (overlapping above speech) It's very simple. It's very simple.

JEANINE - (overlapping above speech) It's that clear.

97
926-02 CLOSE DOWN 2 SHOT - SITTING CENTER DAVID LOOKS UP R.F.G. AND BESIDE HIM ON ARM PARTIALLY VIEWED JEANINE.

CAMERA PANS UP TO JEANINE.

DAVID - Maybe there's someone already in the organization, we don't have to pay insurance, we don't have to pay extra room ectera. Since she's already here, she's already among us...

97 CONTINUED:

CONTINUED:

(off)
...and, uh, she can... She's certainly cap...

98
941-03 MC DOWN SHOT - SITTING CENTER F.G. REACTING NIGEL LOOKS FROM R.F.G. UP L.F.G.

DAVID (off)-...able of taking over...

IAN (off) - She? She?
DAVID (off) - Well who do you think...

IAN (off) - Wait a minute.

99
944-13 MCS - IAN R. CENTER LOOKS OVER L.F.G. REACTING MOVES TOWARD L.F.G.

IAN - Wait a minute.

DAVID (off) - (overlapping above speech)
...I'm talking about? Who do you think I'm talking about?

IAN - (overlapping above speech) I would have...would never have dreamed in a million years that it was her you were talking about.

HE POINTS TO L.

DAVID (off) - Why not?

100
953-05 CLOSE DOWN SHOT - SITTING L. CENTER JEANINE LOOKS UP O.S.R.

JEANINE - I am offering to help out!

IAN (off) - (overlapping above speech) She's ...she can't... Wait!
No, you're not offering to help out. You're offering...
(on)
...to co-manage the band with me, is that it?

CAMERA PANS R. TO HOLD ON ANGRY IAN.

HE GESTURES HAND.

DAVID (off) - Yes.

100 CONTINUED:

CONTINUED:

IAN - (overlapping above speech) Let's get it straight!

JEANINE (off) - (overlapping above speech) Yes.

DAVID (off) - (overlapping above speech) In so many words...

101
964-06 CLOSE DOWN SHOT - SITTING CENTER STROKING MOUSTACHE REACTING DEREK LOOKS OVER L. THEN OVER R.

DAVID (off) - ...that is exactly it.

JEANINE (off) - (overlapping above speech) It's done.

IAN (off) - (overlapping above speech) Well, I certainly not gonna co-...

102
966-15 CS - SIDE ANGLE - R.F.G. LOOKING L. AND GLARING ANGRY IAN. CAMERA PULLS BACK FROM HIM AS HE GESTURES ANGRILY.

IAN - ...manage with some, some, some girl, just because...

JEANINE (off) - (overlapping above speech) You...

103
970-13 CLOSE DOWN 2 SHOT - SITTING CENTER REACTING DAVID LOOKS UP R. AND BESIDE HIM SITS PARTIALLY VIEWED TORSO OF JEANINE.

IAN - ...she's your girl friend!

JEANINE (overlapping above speech) If-...

104
972-04 LOW ANGLE UP MCS - HANDS ON HIPS ANGERED JEANINE LOOKS DOWN L. AT O.S. DAVID THEN OVER R.F.G. AT O.S. IAN.

DAVID - Don't call her my girl friend.

IAN (off) - All right, she's not your girl friend, I don't know.

JEANINE - (overlapping above speech) Girl

104 CONTINUED:

CONTINUED:

friend, is it?

105
975-01

HAIR OVER FACE MICK AS CAMERA PANS R. SLIGHTLY AND BESIDE HIM PARTIALLY VIEWED GIRL.

JEANINE (off) - (overlapping above speech) You couldn't manage a classroom full of kids...

106
978-05 FULL 2 SHOT - JEANINE STANDS L. HAND ON HIP GLARING R. AT SIDE ANGLE IAN AS HE STANDS R. GLARING AT HER.

JEANINE - ...I don't know what you're doing managing the band...

DAVID MOVES TO JEANINE IN L. AND SHE SHOVES HIM DOWN O.S.L.

DAVID - (overlapping above speech) Why don't we just like...

JEANINE - (overlapping above speech) Oh, shut up! We've got to...

IAN - (overlapping above speech) Look, look, I, I...

JEANINE - (overlapping above speech) I don't...

IAN - (overlapping above speech) This is, this is my position. Okay? I am not managing it with you or any other woman...

JEANINE (overlapping above speech) - Oh, good...

IAN - (overlapping above speech) ... especially one who dresses like...

SITTING LOWER CENTER ON FLOOR NIGEL.

JEANINE - (overlapping above speech) Right.

.06 CONTINUED:

BLONDE R. OF HIM AT CHAIR ON FLOOR.

CONTINUED:

IAN - (overlapping above speech) ...

an Australian's nightmare. So fuck you!

And fuck all of you!

JEANINE - (overlapping above speech)

fuck you, too!

IAN - (overlapping above speech) Well,

Because I quit! All right? That's it!

CAMERA PANS R. AS IAN TURNS STORMS R. AND PASSES NIGEL SITTING R. CENTER AS CAMERA HOLDS IAN MOVES TOWARD B.G.
HE MOVES AROUND WALL O.S.R.B.G.
DOOR OPENS AND CLOSES AS HE LEAVES.

Good night!

107
1013-10 MED. DOWN FULL 4 SHOT - DAVID SITS ON SOFA CENTER AND ON ARM JEANINE SITS DOWN AND R. CENTER MICK AND GIRL ON FLOOR. DAVID LOOKS OVER R. REACTING AS JEANINE WATCHES HIM.

DEREK (off) - Can I raise a practical

question at this point?

108
1020-15 MCS - SLUMPED ON SOFA CENTER DEREK LOOKS OVER R.F.G. THEN R.
CAMERA PANS R. TO DAVID AND JEANINE R. CENTER.

DEREK - We gonna do Stonehenge tomorrow?

DAVID (off) - No, we're not gonna fuckin' do

...
(on)
...Stonehenge!

109
1031-06 INT. TERMINAL - C2S - OVER BACK JEANINE TAKING TICKETS FROM CLERK AND MOVES R. AS CAMERA PANS WITH HER.

TERMINAL CROWD (off and on) - (chatter not distinct continues behind following scenes and dialogue)

JEANINE - Okay, we're all set. Thank you.

All right, fellas we got the tickets.

We're on the three-ten flight at Gate

twenty-four.

All right? And it arrives at four o'clock

SHE MOVES TOWARD CENTER B.G. AND THE WAITING GROUP AS THEY READ.
SITTING CENTER NIGEL LOOKS UP AT JEANINE AS SHE HANDS HIM TICKET.

SHE MOVES R. CAMERA PANS WITH HER HANDS OUT TICKETS TO VIV, DAVID.

J9 CONTINUED:

CONTINUED:

in...

110
1047-11 MCS - SITTING CENTER MAGAZINE IN LAP REACTING CHEWING NIGEL LOOKS OVER R.

HE LOOKS BACK DOWN AT MAGAZINE.

JEANINE (off) - ...Colorado. Then we got limos to take us to the Lodge. How's that?

DAVID (off) - It's about a hundred yards from Rainbow Trout Studio.

111
1056-09 MED. DOWN SHOT - SITTING CENTER L. DAVID AND BESIDE HIM JEANINE OPENS NOTEBOOK WITH PARTIALLY VIEWED GIRL R.

DEREK SIDE ANGLE SITS R.F.G. SITS UP LOOKS INTO BOOK.

JEANINE - Well, what I've done...is, uh, to arrange a whole load of, uh, charts.

DAVID - (overlapping above speech) Wait, you see this...wait, you see this...this is so great.

JEANINE - (overlapping above speech) Now we know that the band's sign is Virgo.

112
1071-04 CLOSE DOWN SHOT - PARTIALLY VIEWED JEANINE L.F.G. HOLDS CHART OF THE BAND AND MEMBERS BEFORE HER. SHE HAS WORKED OUT THE CHARTS.
CAMERA DOLLIES DOWN AND IN TOWARD UPPER L. ON PAPER OF CHART.

JEANINE - You see, its Saturn is in the third house, all right, and it's a bit rocky, but, because...

113
1080-11 CS - SIDE ANGLE - SITTING CENTER F.G. JEANINE LOOKS UP R.
CAMERA PULLS BACK TO INCLUDE SEATED DAVID L.

JEANINE - ...Virgo's one of the most highly intelligent signs of the zodiac. We're gonna pull through this with great aplomb.

14
091-11 MCS - SITTING CENTER DEREK LOOKS AT THE PAPERS IN HAND.

DEREK - Yeah.

JEANINE (off) - Has someone not got one?

CAMERA PANS L. TO INCLUDE JEANINE SITTING BESIDE DAVID L.

DAVID - (overlapping above speech) (off) - It's so clear. It really is.

SHE HANDS PAPER OVER DAVID TOWARD VIV AND NIGEL.

JEANINE - (overlapping above speech) Oh, Nigel hasn't got one.

DAVID - (overlapping above speech) It's so clear.

JEANINE - (overlapping above speech) Nigel. Nigel? I've got, uh, pages for you here.

VIV TAKES THE CHART FROM HAND OF JEANINE AND LOOKS OVER AT NIGEL SITTING L. CENTER AS CAMERA PANS L. SLIGHTLY AND NIGEL HOLDS UP THE PAPERS.

DAVID (off) - (overlapping above speech) He's got one. He's got it.

JEANINE (off) - (overlapping above speech) Now, if you have a look at it...

CAMERA PANS R. HOLDS ON DAVID TAKING CHARTS FROM VIV AND HANDS THEM TO PARTIALLY VIEWED JEANINE R.

DAVID - (overlapping above speech) You oughta think about the jumble that a tour book usually is.

JEANINE - (overlapping above speech) Well, Nigel hasn't...

DAVID - (overlapping above speech) No, he's got one, he's got one. All right?

JEANINE - (overlapping above speech) Oh, he's got one.

115
115-08 MCS - SITTING CENTER LOOKING AT MAGAZINE NIGEL SITS ALONE LOOKS OVER R. AS HE CHEWS GUM.

DAVID (off) - (chatter not distinct)

JEANINE (off) - (overlapping above chatter) Now, what I want to explain to you

115 CONTINUED:

CONTINUED:

here is that Denver...

MARTY'S VOICE - How would...

116
1121-11 INT. GUITAR ROOM - C2S - OVER SIDE ANGLE SMOKING NIGEL R.F.G. LOOKS AT SEATED MARTY L. CENTER.

MARTY - ...you characterize your relationship with David...

117
1126-03 MCS - SITTING CENTER SMOKING NIGEL LOOKS OVER L. THEN UPWARD.

NIGEL CHEWS GUM THINKING.

MARTY (off) - ...over the years? Has it changed in any way?

NIGEL - Not really. I mean, you know, thank God, we've grown up, but, really it's not...no, not really. We, we feel like children...much of...

118
1147-05 CS - SITTING CENTER L.F.G. NODDING MARTY LOOKS OVER R.F.G.

NIGEL (off) - ...the time. Even when we're playing. We're...

119
1151-00 MCS - SITTING CENTER NIGEL LOOKS OVER L. WITH CIGARETTE IN HAND.

NIGEL - ...closer than brothers. I mean, brothers always fight, sort of disagreements and all that and we really have a relationship that's way, way past that.

120
1170-00 CS - SITTING R.F.G. TORSO OF PLAYING DAVID AS CAMERA PANS UP HE WEARS HEADSET AND REACTS.

DAVID - (making sounds)

121
1179-02 FULL SHOT - SITTING CENTER HEADSET *ON ON STAGE NIGEL HOLDS GUITAR AND* LOOKS OVER L.

NIGEL - He can't play the fuckin' guitar any more!

DAVID (off) - (overlapping above speech) (chatter not distinct)

121 CONTINUED:

CONTINUED:

DEREK - You know the part...

NIGEL - (overlapping above speech) If he kr
the fucking part, he'd play it...

122
1187-01 MED. DOWN FULL SHOT - BOTTLE IN HAND DEREK STANDS BESIDE PANEL WITH TECHNICIAN AND BEHIND HIM OTHERS SIT IN SEATS.

NIGEL (off) - ...wouldn't he?

DAVID (off) - Are you walkin' out?

123
1191-03 MED. DOWN FULL 2 SHOT - DAVID WITH GUITAR IN HAND AND HEADSET ON BEHIND BAFFLE AND IN L. CENTER B.G. NIGEL STANDS PUTTING DOWN HIS GUITAR.

DAVID - Great. Great.

NIGEL - (overlapping above speech) No, I'm not fuckin' walking out. Tell me what we're supposed to do, all right?

DAVID - We're supposed to play the fuckin' thing, aren't we? We have no choice. We spent an hour and a half settin' up this microphone...

NIGEL - (overlapping above speech) I'm doing my part.

124
1204-12 MED. DOWN FULL 2 SHOT - ON STAGE CENTER B.G. ARGUING NIGEL L. AND DAVID SITS R. WEARING HEADSET.

NIGEL - Don't you know what would make this a lot simpler. I mean, I hate to cut right to it here. Why don't you play this alone? Without some fucking angel hanging over your head. Do you know what I mean?

DEREK (off) - Jesus Christ. This is fuckin' all we need.

125
1222-05 CS - L.F.G. SIDE ANGLE STANDS NIGEL LOOKING R. YELLING.

NIGEL - You can't fuckin' concentrate because of your fucking wife. Simple as that, all right? It's your fucking wife!

DAVID (off) - She's not my wife!

NIGEL - Well, whatever the fuck she is, all right? You can't concentrate! We can't fucking do the track!

DAVID (off) - (overlapping above speech) This is unbelievable! This is unbelievable!

NIGEL - (overlapping above speech) No, it's not unbelievable!

DAVID (off) - (overlapping above speech) It's unbelievable!

NIGEL - (overlapping above speech) At all...

CAMERA PANS DOWN R. TO SEATED DAVID HAND TO CHEST LOOKING UP R. WEARING HEADSET.

(off)
(chatter not distinct)

DAVID - (overlapping above speech) Hey, guys, am I losin' my fuckin' mind? Would you check me on this? Am I losing my mind? I, I, don't...I, I don't understand what this has to do with anything!

126
1254-06 MC DOWN SHOT - IN BAR SITTING AT TABLE CENTER DEREK LOOKS AT PIPE IN HAND THEN UP O.S.R.F.G.

DEREK - We're very lucky in a sense that

126 CONTINUED: CONTINUED:

we've got two visionaries in the band.

MARTY (off) - Right...

DEREK - I mean, David and Nigel are both like, uh, like poets, you know. Shelley or Byron or people like that.

127
1272-02 MCS - SITTING AT TABLE CLIPBOARD IN LAP MARTY LOOKS OVER L. HAND TO CHIN DRINK ON TABLE BEFORE HIM.

DEREK (off) - They're two totally distinct types of visionaries.

128
1277-06 MCS - SITTING AT TABLE CENTER DEREK LOOKS OVER R.

DEREK - It's like Fire and Ice...basically, you see and I feel my role in the band is to be kind of in the middle of that. Kind of like lukewarm water in a sense.

129
1290-04 END REEL FOUR PART A & B - LAST FRAME AND LAST SCENE

1278 Feet 04 Frames EXHIBITION FOOTAGE

SCENE NO.	DESCRIPTION	DIALOGUE
1 00-00	START MEASURING START MARK ACADEMY LEADER	
2 12-00	LOW ANGLE UP FULL SHOT -UPPER R. PLANE IN FLIGHT AS CAMERA PANS L. WITH IT. CAMERA HOLDS AS IT MOVES DOWN AND TOWARD RUNWAY B.G. DISSOLVE IN TITLE: (over above b.g.) Seattle, Washington	
3 24-01	INT. LIMO - MC2S - L. SITS JEANINE BACK TO CAMERA LOOKS OVER SHOULDER TOWARD R.F.G. AND R. OF HER BACK TO CAMERA SITS DAVID.	JEANINE - Listen, I don't think we've got time to go to the hotel, so we better go straight to the Base, all right?
		DEREK (off) - To the what?
	DAVID TURNS HEAD LOOKS OVER TOWARD R.F.G.	VIV - Base?
		DAVID - The gig.
		DEREK - To the Civic Arena, right?
		NIGEL (off) - (muttering not distinct)
		DAVID - No, no, that fell through.
		JEANINE - (overlapping above speech) You know, the military base.
		NIGEL (off) - Wait a second.
		JEANINE - (overlapping above speech) No!
		DAVID - (overlapping above speech) No, (not distinct)...
4 39-05	CS - SIDE ANGLE - SITTING L.F.G. REACTING NIGEL LOOKS OVER R. AS CAMERA PANS R. WITH MOVING CAB.	NIGEL - What, whatta you mean?
		DAVID (off) - (overlapping above speech - no distinct)
		NIGEL - (overlapping above speech) Hold it. Hold it. What'd you... Do you know about

CONTINUED:

CONTINUED:

this and we don't know about this? What are you talking about?

JEANINE (off) - We're going to the Air Force Base.

5
51-03 CS - SIDE ANGLE JEANINE LOOKS L. AS CAMERA DOLLIES IN TOWARD B.G. WITH CAB.

NIGEL (off) - Why are we going to an Air Force Base?

JEANINE - Because the original gig fell through.

6
57-10 INT. BUILDING - HIGH DOWN FULL GROUP SHOT - PEOPLE LOWER CENTER SITTING AROUND AT TABLES AS CAMERA PANS L. SLOWLY OTHERS DANCING WITH STAGE SET UP LOWER L.

7
64-11 FULL GROUP SHOT - INT. BUILDING - JEANINE, DAVID WITH REST OF GROUP BEHIND THEM AS THEY MOVE TOWARD F.G. CAMERA PULLS BACK. CAMERA PANS L. AS JEANINE MOVES L. HOOKSTRATTEN AND THEY SHAKE HANDS.

HOOKSTRATTEN (off) - Aaaah.

JEANINE - Are you Lieutenant Hookstratten?

HOOKSTRATTEN - Hookstratten. You are the Spinal Tarp?

JEANINE - Yes. I'm, I'm Jeanine Pettibone.

HOOKSTRATTEN - Jeanine.

CAMERA PANS R. TO INCLUDE THE SPINAL TAP GROUP AS HOOKSTRATTEN TURNS BACK AND LOOKS AT THEM.

JEANINE - (overlapping above speech) This is Spinal Tap.

HOOKSTRATTEN - (overlapping above speech) Spinal Tap.

JEANINE - (overlapping above speech) Yes.

HOOKSTRATTEN - (overlapping above speech)

CONTINUED: CONTINUED:

My mistake. I'm, uh, Lieutenant Bob Hookstratten. Welcome to Lindbergh...

8
80-11 C2S - SIDE ANGLE PROFILE JEANINE R.F.G. WITH SMILING DAVID CENTER LOOKING OVER L.F.G. WEARING DARK GLASSES.

HOOKSTRATTEN (off) - ...Air Force Base. Is this your gentlemen's...

9
83-15 C2S - OVER BACK AND SHOULDER JEANINE R.F.G. FACING GESTURING HOOKSTRATTEN CENTER AS HE LOOKS R.

HOOKSTRATTEN - ...first visit to a military facility?

GROUP (off) - Yeah.

HOOKSTRATTEN - (overlapping above speech) Fine. May I start by saying how thrilled we are to have you here such fans of your music.

10
94-04 C2S - VIV L.F.G. WITH NIGEL R. CENTER AS THEY LOOK OVER L.F.G. REACTING. VIV TURNS TO LOOK AT NIGEL.

HOOKSTRATTEN (off) - And all of your records.

DAVID (off) - Oh, that's great.

HOOKSTRATTEN (off) - I'm not speaking of yours personally, but the whole genre of the rock and roll...

DAVID (off) - ...sound.

HOOKSTRATTEN (off) - (overlapping above speech) And so many of the exciting things that are happening in music today.

11
105-11 MC2S - L. CENTER STANDS HOOKSTRATTEN AND R. CENTER REACTING DEREK. CAMERA PANS SLIGHTLY L. WITH HOOKSTRATTEN

11 CONTINUED:

MOVING BACKWARD AND CLAPPING HANDS TOGETHER LOOKING OVER R.

CONTINUED:

HOOKSTRATTEN - Uh, let me explain a bit about what's going on. This is our monthly at-ease week-...

12
112-07 CGS - OVER SHOULDER HOOKSTRATTEN L.F.G. FACING GROUP CENTER L. AND R. AS THEY WATCH HIM.

HOOKSTRATTEN - ...end. Gives us a chance to kinda let down our hair. Although, I see you all have a head start. (laughing) These haircuts wouldn't pass military muster, believe me. Although I shouldn't talk, I... My hair's getting a little shaggy, too. Better not get too close to you, they'll think I'm part o' the band. I'm joking, of course. Shall we go in and I'll show you around?

HE GESTURES TO GROUP.

GROUP SMILE AND NIGEL REACTS UNHAPPILY. DAVID REMOVES GLASSES.

CAMERA PANS L. WITH GESTURING MOVING HOOKSTRATTEN.

CAMERA PANS SLIGHTLY R. TO INCLUDE GROUP AS HOOKSTRATTEN TURNS MOVING TOWARD F.G. AS CAMERA PULLS BACK AND HE LOOKS BACK OVER SHOULDER TO GROUP AS THEY FOLLOW.

13
135-02 HIGH DOWN FULL GROUP SHOT - COUPLES DANCE CENTER AND OTHERS AROUND MILLING ABOUT WHILE STILL OTHERS SIT AT TABLES.

HOOKSTRATTEN (off) - Walk this way, please.

CROWD (on and off) - (chatter not distinct continues behind following scenes and dialogue)

HOOKSTRATTEN (off) - Uh, right through here. Did you ever run into a...

14
112-03 HIGH DOWN FULL GROUP SHOT - GROUP WITH HOOKSTRATTEN AS CAMERAMAN R. CENTER TAKES PICTURES AS THEY FOLLOW HOOK-STRATTEN TO L. CAMERA PANS WITH THEM.

HOOKSTRATTEN - ...musical group, works outta Kansas City call themselves Four Jacks and

.4 CONTINUED:

CONTINUED:

a Jill? They've been...

15
147-14 HIGH DOWN FULL GROUP SHOT - PEOPLE SIT AND STAND ABOUT AS HOOKSTRATTEN MOVES TO L. FROM R. WITH GROUP FOLLOWING AS CAMERA PANS L. WITH THEM.

HOOKSTRATTEN - ...at a Ramada Inn there for about eighteen months. If you're ever in Kansas City, and you wanna hear some good music you might wanna, uh, drop by.

CAMERA DOLLIES IN TOWARD THEM THEY STOP R. CENTER AND HOOKSTRATTEN FACES GROUP WITH ANOTHER MILITARY MAN L. CENTER WATCHING.

16
158-01 CGS - NIGEL CENTER F.G. LOOKING OVER R. AND BEHIND HIM BACK OF HEAD OF DEREK AND HE LOOKS OVER L. REACTING.

HOOKSTRATTEN (off) - Uh, I would like to get the playing on about...

.7
161-15 CGS - SIDE BY SIDE CENTER F.G. JEANINE R. AND DAVID STANDS CENTER LOOKING OVER L.F.G. AND OTHER PEOPLE B.G. BEHIND THEM.

HOOKSTRATTEN (off) - ...nineteen hundred hours, if that's satisfactory.

DAVID LOOKS OVER L. REACTING.

18
166-11 MC3S - PARTIALLY VIEWED MILITARY MAN L. AND CENTER STANDS SIDE ANGLE HOOKSTRATTEN LOOKS AT PARTIALLY VIEWED REACTING DEREK R. CAMERA PANS R. AS HOOKSTRATTEN LOOKS AT HIS WATCH AND BEHIND DEREK STANDS MICK.

DEREK - When would that be?

HOOKSTRATTEN - (overlapping above speech) I make it now, it's about eighteen hundred and thirty hours.

DEREK - So that's what fifty hours?

9
174-14 CGS - SIDE BY SIDE R.F.G. JEANINE AND CENTER DAVID AS THEY LOOK OVER L.F.G. REACTING AND IN B.G. OTHER PEOPLE MILL ABOUT.

DAVID - A hundred and twenty hours?

GROUP (off) - (chatter not distinct)

19	CONTINUED:	CONTINUED:
		HOOKSTRATTEN - (off) - (overlapping above speech) That's actually about...
20 178-01	MCGS - L. STANDS HOOKSTRATTEN LOOKS OVER R.F.G. AND R. CENTER DEREK AND MICK AS DEREK LOOKS OVER R.F.G. DEREK LOOKS AT GESTURING HOOKSTRATTEN.	HOOKSTRATTEN - ...thirty minutes. About a half hour, give or take just a few minutes I don't wanna rush yuh.
		DEREK - (overlapping above speech) (muttering not distinct)
		HOOKSTRATTEN - (overlapping above speech) The idea is that we get it on and we...
21 186-07	CGS - CENTER F.G. REACTING NIGEL STANDS LOOKING DOWN F.G. AND BEHIND HIM DIFFUSED PEOPLE. HE LOOKS UP O.S.L.F.G. ANGRILY.	HOOKSTRATTEN (off) - ...uh, get it over with. And I have just one request...that you play a couple o'...
22 191-04	MCGS - L. GESTURING HOOKSTRATTEN FACES DEREK, MICK BEHIND HIM AND VIV WATCHING HOOKSTRATTEN.	HOOKSTRATTEN - ...slow numbers so I can dance?
23 194-00	LOW ANGLE UP MCS - ON STAGE R.F.G. AT MIKE PERFORMING DAVID.	DAVID - (singing) 'Working on a sex farm...
24 197-10	HIGH DOWN FULL GROUP SHOT - CROWD LOWER CENTER SOME DANCING OTHERS HOLDING EARS AND STILL OTHERS MILLING ABOUT WITH DAVID AND GROUP LOWER CENTER B.G. PERFORMING.	DAVID - (singing) Plowin'...
25 201-03	LOW ANGLE UP CS - PERFORMING DAVID CENTER F.G. AT MIKE.	DAVID - (singing) ...through your bean field...
26 205-11	HIGH DOWN FULL GROUP SHOT - CENTER	

26	CONTINUED: BACK TO CAMERA PERFORMING DAVID WITH CROWD MILLING ABOUT BELOW AND IN B.G.	CONTINUED: DAVID - (singing) Gettin' out my pitchfork...
27 213-07	LOW ANGLE UP CS - PERFORMING DAVID CENTER F.G. AT MIKE. DAVID TURNS MOVING TOWARD CENTER O.S.	DAVID - (singing) Pokin' your hay ...
28 216-15	MED. DOWN FULL GROUP SHOT - PEOPLE MILLING ABOUT OTHERS TRYING TO DANCE.	
29 219-08	C2S - DAVID CENTER F.G. AND CENTER NIGEL AS THEY MOVE L. CAMERA PANS WITH THEM AND IN B.G. STAND OTHERS WATCHING WITH DEREK BESIDE NIGEL AT HIS MIKE.	DAVID, NIGEL AND DEREK - (singing) Sex farm woman...
30 223-05	MCS - SIDE ANGLE MICK R. CENTER PLAYING DRUMS.	GROUP (off) - (singing) I'm gonna mow you down...
31 226-06	LOW ANGLE UP CS - R. CENTER F.G. AT MIKE PERFORMING DAVID.	DAVID - (singing) Sex farm woman...
32 228-12	MED. DOWN FULL GROUP SHOT - REACTING CROWD AT TABLES OTHERS MILLING ABOUT STILL OTHERS LOOK UP R.	GROUP (off) - (singing) I'll rake and mow you down...
33 232-12	MC2S - NIGEL AT MIKE AND BEHIND HIM DEREK PERFORMING FACING L.	DAVID (off) NIGEL, DEREK (on) - (singing) Sex farm woman... DAVID (off) - (singing) Don't you see my silo risin'...
34 239-03	LOW ANGLE UP CS - DAVID CENTER F.G. AT MIKE PERFORMING. CAMERA PULLS BACK AND DOWN FROM DAVID.	DAVID - (singing) ...high, high...high...

35
247-12 *HIGH DOWN FULL GROUP SHOT - PEOPLE* MILL BETWEEN TABLES OTHERS SITTING AT TABLES AS THEY HOLD THEIR EARS. CAMERA PANS R. OVER THE TABLES.

36
251-10 LOW ANGLE UP FULL 2 SHOT - CENTER B.G. NIGEL AND DAVID CENTER MOVES BACKWARD AS NIGEL MOVES TOWARD L. SLOWLY.

37
255-12 *LOW ANGLE UP MCS - SIDE ANGLE -* MICK SITS CENTER PLAYING DRUMS.

38
257-15 MED. DOWN FULL GROUP SHOT - SITTING CENTER B.G. ON BENCH JEANINE WATCHING GROUP PERFORM AS DEREK RAISES HANDS AND CAMERA PANS R. AS DAVID MOVES R. AND LOUD SCREECH IN SOUND SYSTEM IS HEARD.

9
260-12 *LOW ANGLE UP MC2S - PARTIALLY VIEWED* DEREK L. AND SIDE ANGLE NIGEL CENTER LOOKS OVER R.F.G.

VOICE - (over P.A.) - (chatter not distinct)
Can you hear it?

40
266-02 MED. DOWN FULL GROUP SHOT - DAVID R. LAUGHING LOOKS OVER AT SERIOUS ANGRY NIGEL CENTER AND DEREK L. PERFORMING WITH JEANINE CENTER B.G. *WATCHING SITS ON BENCH. HOWL* COMES OVER SOUND SYSTEM AND DAVID CONTINUES LAUGHING CAMERA DOLLIES IN TOWARD NIGEL REMOVING GUITAR FROM HIS NECK AND BRINGS UP HIS UNIT AS DEREK LOOKS AT HIM.

MALE VOICE - (over P.A.) - (not distinct)

41
277-00 CS - CENTER F.G. AT MIKE DAVID LOOKS R.

DAVID - (singing)
Working on a sex farm...

MALE VOICE - (over P.A.) - (overlapping above and continues behind following scenes - not distinct)...

2
282-08 MED. DOWN 2 SHOT - DEREK L. WATCHES NIGEL CENTER WORKING WITH HIS GUITAR TAKES IT OFF AND TOSSES IT ANGRILY DOWN R.

DAVID (off) - (singing)
Trying to raise some hard love...

43
286-07 HIGH DOWN FULL 2 SHOT - NIGEL L. TAKES GUITAR FROM AROUND NECK AND DAVID AT MIKE R. CENTER LOOKS AT HIM AND NIGEL TOSSES DOWN GUITAR AND STORMS O.S.L.

44
288-15 MED. DOWN FULL GROUP SHOT - L. CENTER PLAYING DEREK AND CAMERA DOLLIES IN TOWARD B.G. WITH RETREATING ANGRY NIGEL TOWARD SEATED JEANINE R. CENTER B.G.

DAVID AND DEREK (off) - (singing)
Gettin' out my pitchfork...

MALE VOICE - (over P.A.) - (chatter not distinct)

NIGEL STOPS GLARES AT SEATED JEANINE THEN MOVES TOWARD B.G.

45
300-06 MCS - DAVID R. CENTER F.G. LOOKING TOWARD L.B.G. CENTER AND NODS HEAD ROLLING EYES IN HEAD AS HE LOOKS BACK AT MICK AT DRUMS.

MALE VOICE - (over P.A.) - (chatter not distinct)

46
307-08 INT. ROOM - CS - JEANINE ON PHONE CENTER.

JEANINE - He totally ruined the gig there. And he walks off like.. You know, I mean, he can't be expected to sit home and get money. We've gotta get someone else in there.

47
319-15 INT. HOTEL LOBBY - SITTING SIDE ANGLE R.F.G. MARTY LOOKS AT DAVID SITTING CENTER AS CAMERA DOLLIES IN SLIGHTLY TOWARD NODDING DAVID.

MARTY - Has ehe ever done this before? Has he ever...

DAVID - Oh, no, but...

47 CONTINUED:

CONTINUED:

MARTY (off) - ...quit the band before?

PEOPLE WITH LUGGAGE MILL BEHIND CENTER L. AND R.

DAVID - No, but it's, you know, you can't...

CROWD (on and off) - (chatter not distinct continues behind following scenes and dialogue)

DAVID - ...understand it, like in the world of rock and roll there are certain changes that sometimes occur. And, you've just gotta sort o' roll with them, you know? I mean, this...you've read, you, you read that...you know, you saw exactly how many people have been in this band over the years. Thirty-seven people have been in this band over the years.

CAMERA DOLLIES IN FOR CS ON DAVID REMOVES HIS GLASSES.

48
352-00 MCS - SITTING R. CENTER F.G. REACTING MARTY LOOKS OVER L.

DAVID (off) - I mean, it's like, you know,...

49
355-02 LOW ANGLE UP CS - SITTING CENTER F.G. DAVID LOOKING DOWN THEN UP O.S.R.F.G.

DAVID - ...six months from now, I can't see myself missing Nige any more than I, I might miss, uh, uh, Ross McLachness or Ronnie Pudding or Danny Upum or...

CAMERA PULLS BACK TO INCLUDE PARTIALLY VIEWED MARTY R.F.G.

50
366-15 MCS - SITTING R. CENTER F.G. REACTING MARTY LOOKS OVER L. LOOKS DOWN THEN OVER L. AGAIN SHAKING HEAD.

DAVID (off) - ...uh, Danny Schindler or any o' those, you know? It's...

MARTY - I can't, I can't believe

50 CONTINUED:

CONTINUED:

it. I can't believe that, you know, you're, you're lumping Nigel in with, uh, you know, the, these people that you played with for short periods of time.

51
385-05 MC2S - SIDE ANGLE MARTY R.F.G. LOOKS AT SEATED DAVID CENTER AND IN B.G. MILLING PEOPLE.

DAVID - Well, I'm sure I feel much worse, if I weren't under such heavy sedation, but still and all, I mean, you've gotta be realistic about this sort of thing, you know?

52
397-09 CS - SITTING R. CENTER F.G. REACTING MARTY LOOKS OVER L.

MARTY - So what happens to the band now?

53
400-15 VCS - DAVID'S FACE CENTER F.G. AS HE STARES O.S.R.F.G. REACTING.

DAVID - What do you mean?

MARTY (off) - Well, this is...he's not coming back or...

DAVID - No. We, we shan't work together again.

54
412-08 EXT. STREET - CAMERA PANS R. WITH GROUP FOLLOWING JEANINE AND DAVID CENTER AND PEOPLE MILL ABOUT THE AMUSEMENT PARK.

PARK CROWD (on and off) - (chatter not distinct, yelling, continues behind following scenes and dialogue)

DISSOLVE IN TITLE: (over above b.g.)
THEMELAND AMUSEMENT PARK
Stockton, California

GROUP MOVE TOWARD B.G. BETWEEN CROWD.

55
421-12 LOW ANGLE UP MCS - MARQUEE CENTER.

55 CONTINUED:

INSERT - (marquee)
THEATRE ENTRANCE
PUPPET SHOW
AND SPINAL TAP

CONTINUED:

JEANINE (off) - Oh, no.

DAVID (off) - Great.

JEANINE (off) - If I told them once I told them a hundred...

56
429-13 CGS - OVER BACK HEAD OF DAVID R.F.G. WITH JEANINE CENTER LOOKING AT HIM AND IN CENTER L.B.G. MILLING CROWD.

JEANINE - ...times to put Spinal Tap first and the Puppet Show last.

57
436-08 MC2S - OVER BACK AND SHOULDER DAVID L.F.G. WITH DEREK R. CENTER LOOKS L. THEN UP R. CAMERA PANS R. WITH DEREK LOOKING UP OVERHEAD.

DEREK - It's a morale builder, isn't it?

58
440-00 MC3S - L.F.G. DAVID WITH JEANINE CENTER AND R. CENTER B.G. DEREK AS JEANINE LOOKS OVER AT DAVID.

JEANINE - You got a big dressing room, though.

DAVID - What?

JEANINE MOVES R. LOOKS AT DAVID AND MOVES AROUND HIM L. AS CAMERA PANS L. WITH HER AND DAVID REACTS.

JEANINE - You've, you know, got the big dressing room.

DAVID - Oh, we got bigger dressing rooms than the puppets?

THEY MOVE TOWARD F.G. AS CAMERA PULLS BACK.

DEREK - (overlapping above speech) Oh, that's refreshing.

JEANINE - (overlapping above speech) Yeah.

59
450-01 INT. ROOM - MED. DOWN FULL 4 SHOT - DAVID STANDS L. AS JEANINE PUTS ON SOME MAKEUP ON HIM AND LEANING ON TABLE R. VIV WITH

59 CONTINUED:

DEREK SEATED AS HE MARKS UP SCORE.

CAMERA DOLLIES UP IN TOWARD DAVID AS JEANINE PUTS EYE MAKEUP ON DAVID.

CAMERA PANS R. WITH JEANINE CENTER F.G. LOOKING DOWN R.F.G.

60
466-04 CLOSE DOWN SHOT - VIV CENTER F.G. LOOKS UP L.F.G. NODDING HEAD.

CAMERA PANS L. TO INCLUDE DAVID.

1
478-10 CLOSE DOWN SHOT - SITTING AT TABLE R.F.G. SMOKING PIPE DEREK LOOKS DOWN AT O.S. PAPER.

CONTINUED:

VIV - I've got some of this Mendocino rocke fuel. That's supposed to be really amazing.

DAVID - (overlapping above speech) Can you, can you play, uh, excuse me, Viv, can you play a, a bass line? Uh, like Nigel used to Big Bottom. Could you double...

DAVID (off) - ...bass?

VIV - Yeah.

DAVID (off) - (overlapping above speech) You remember, you recall the line It's in fifths.

VIV - Oh, yeah.

DAVID (off) - Yeah.

VIV - Yeah, I got two hands here. I can do it.

DAVID (off) - (overlapping above speech) Right. That's good. We can play that one. All right.
(on)
Yeah.

DEREK (off) - (overlapping above speech) All right, that's good. Hole is out.

DEREK - Heavy is out.

Right. Right.

CONTINUED:

CONTINUED:

VIV (off) - (overlapping above speech) Heavy Hole. Heavy Hole is out.

DEREK - (overlapping above speech) Right. We know.

62
483-04 LOW ANGLE UP C2S - PARTIALLY VIEWED SEATED DEREK R.F.G. WITH DAVID STANDING CENTER EYES CLOSED.

DEREK - America.

DAVID - (overlapping above speech) America we can't do. It's Nigel's tune it's not my tune.

DEREK - We know, we know, we know.

63
38-04 CLOSE DOWN 2 SHOT - PARTIALLY VIEWED SHOULDER VIV L. WITH DEREK SITTING CENTER F.G. SMOKING PIPE.

DEREK - Oh, that's a nice little set, isn't it? That's a cozy ten minutes.

VIV - (off) - What we gonna do? We got nothin' to play here?

64
495-10 LOW ANGLE UP CS - JEANINE CENTER F.G. BRUSHING HAND THRU HAIR AND SIDE ANGLE HEAD OF DAVID L.F.G.

VIV (off) - We got nothin'.

DAVID - I tell you what we're gonna have to do.

DEREK (off) - What?

65
500-02 MED. DOWN 4 SHOT - SIDE ANGLE DAVID L. WITH JEANINE CENTER AND R. CENTER AT TABLE VIV AND SEATED DEREK LOOKS UP AT DAVID.

DEREK - Jazz Odyssey?

66
03-07 LOW ANGLE UP CS - L. CENTER F.G. DAVID STANDS LOOKS DOWN R.F.G.

DAVID - We're not going, about to do a free form jazz, uh, exploration in front of, uh, a festival crowd.

67
513-01 MCS - CENTER ON STAGE DAVID WITH VIV BEHIND HIM CENTER AT KEYBOARD.

CROWD (off and on) - (yelling, cheering, clapping, whistling, chatter not distinct continues behind following scenes and dialogue)

DAVID - You are witnesses at the new birth of Spinal Tap Mark Two.

68
523-13 HIGH DOWN FULL GROUP SHOT - CROWD IN STANDS LOOKING DOWN L. WITH ALMOST AN EMPTY HOUSE AS THEY LOOK DOWN AND CLAP. CAMERA PANS DOWN L. OVER THE CROWD. LOWER CENTER ON STAGE DAVID AND GROUP.

DAVID (off) - I hope you enjoy our new direction.

69
534-08 MED. DOWN FULL SHOT - DEREK L. WITH JEANINE CENTER BESIDE DAVID AS SHE HOLDS TAMBOURINE AND CAMERA PULLS BACK WITH MICK UPPER L. AT DRUMS AND R. CENTER B.G. ON KEYBOARDS VIV.

70
543-05 LOW ANGLE UP FULL GROUP SHOT - SOME CROWD IN STANDS SITTING AND STANDING LOOKING DOWN L. SOME SIT DOWN.

71
549-12 MED. DOWN FULL GROUP SHOT - OVER BACK OF HEADS DAVID L. AND JEANINE R. WITH FEW IN STANDS AS ONE YOUNG MAN MOTIONS THUMBS DOWN TO THEM.

72
553-02 MED. DOWN FULL GROUP SHOT - OVER SIDE ANGLE DEREK R. CENTER MOVING R. CAMERA PANS WITH HIM AND FANS IN STANDS AS CAMERA HOLDS ON BACK OF DEREK AS THEY PLAY INSTRUMENTAL.

73
558-01 LOW ANGLE UP CS - L. CENTER F.G. DEREK PERFORMING LOOKING O.S.R.F.G. REACTING AND UPPER CENTER B.G. PARTIALLY VIEWED MICK PLAYING DRUMS.

DAVID (off) - On the...

/4
562-00 LOW ANGLE UP CS - STANDING CENTER AT MIKE DAVID FACING R.

DAVID - ...bass Derek Small he wrote this.

75
567-00 MCS - PLAYING GUITAR CENTER DEREK AND UPPER R. MICK ON DRUMS.

76
572-00 CLOSE DOWN SHOT - DEREK PERFORMS MOVING UP AND DOWN IN CENTER F.G.

77
574-14 HIGH DOWN FULL SHOT - ROOF PATIO - GLASS PARTITIONS AROUND THE ROOF GARDEN WITH PEOPLE SITTING IN LOUNGE CHAIRS. CAMERA PULLS BACK AND UP AND IN R. DAVID PACING WITH THE GROUP STANDING AND SITTING AROUND. POOL L. CENTER.
DISSOLVE IN TITLE: (over above b.g.)
END OF TOUR PARTY
Los Angeles

GROUP (off and on) - (chatter not distinct) (continues behind following scenes and dialogue)

CAMERA CONTINUES TO PULL BACK AND UP WITH GROUP AND GUESTS R. CENTER.

WOMAN INTERVIEWER (off) - This is the next to the last show of the tour. How does that feel?

You know,...

78
585-06 MC DOWN 2 SHOT - SITTING L. GLASS IN HAND DAVID WITH WOMAN R. AND CAMERA PANS R. AROUND DAVID.

WOMAN INTERVIEWER - ...it's like this is your last waltz. Are we talking...
(off)
...the end of SpinalTap, or are you gonna try to milk it for a few more years...

DAVID - (overlapping above speech) What?

WOMAN INTERVIEWER (off) - ...in Europe?

I mean,...

DAVID - Well, I don't, I don't really think that the end can be assessed, uh, as of itself, as being the end, because what

CAMERA DOLLIES DOWN AND IN FOR CS ON DAVID.

78 CONTINUED:

CONTINUED:

does the end feel like? It's like saying when you try to extrapolate the end of the universe. You say the en-...if the universe is indeed infinite ...then how...what does that mean? How far is t-...all the way and then if it stops, what stoppin'it and what's behind ...what stoppin'it...so what's the end? You know, is my...

WOMAN INTERVIEWER (off) - (overlapping above speech) M'hm.

DAVID - ...question...to you.

WOMAN INTERVIEWER (off) - (overlapping above speech) I understand.

79
637-04 MC3S - L.F.G. SITS JEANINE LOOKING OVER SHOULDER L. AND BESIDE HER WOMAN WITH MAN R.F.G.

MAN - It's a good crowd. Good crowd.

JEANINE - It is, isn't it?

MAN - Yeah, it really is, I mean,...

JEANINE - (overlapping above speech) Yes.

MAN - (overlapping above speech) ...you know, some of these things just, you know, don't mean much.

CAMERA PANS AROUND L. TO INCLUDE WOMAN BESIDE MAN R. CENTER.

JEANINE - (overlapping above speech) Well, it's hard to get at the last minute, you know?

MAN - M'hm.

JEANINE - We can't arrange...

79 CONTINUED:

CONTINUED:

(off)
...it all over night.

79A
653-00 C2S - OVER SIDE OF DEREK R.F.G. FACING DAVID CENTER. CAMERA DOLLIES IN TOWARD DAVID REACTING.

DEREK - David,...
(off)
...we had a fifteen year ride, mate.
I mean, it all has to be (not distinct)
defunct...

80
658-05 C2S - PARTIALLY VIEWED HEAD DAVID L.F.G. FACING DEREK CENTER.

DEREK - ...with a five year old rock and roller fighting around (continues not distinct) with people less than half their age.

DAVID - (overlapping above speech) It's not true, mate, it's not true.

DEREK - (overlapping above speech) Cranking out some kind of mediocre head-banging bullshit, you know, that we've forgot (not distinct) in the beginning.

DAVID - (overlapping above speech) Well, i-i-it's been beneath us. Right.

81
675-04 LOW ANGLE UP MC2S - DEREK SIDE ANGLE R.F.G. LOOKS AT DAVID FACING HIM CENTER L.

DEREK - That's right.

DAVID - (overlapping above speech) Who wants to stay in it?

DEREK - (overlapping above speech) Absolutel right.

DAVID - (overlapping above speech) Not me.

81 CONTINUED:

DEREK GESTURES WITH HAND.

CONTINUED:

DEREK - (overlapping above speech) I mean, they can take all those pro-...

82
680-11 C2S - OVER BACK AND SHOULDER PARTIALLY VIEWED DAVID L.F.G. FACING DEREK CENTER.

DEREK - ...jects that we've got, you know, we didn't have time for.

DAVID - (overlapping above speech) Oh, there's dozens, there's...

DEREK - (overlapping above speech) You know, we didn't have time for them because of Tap and, and bring 'em back to life maybe.

DAVID - (overlapping above speech) What would you like? Do you remember what we... Do you remember the Lutin?

DEREK - (overlapping above speech) At the Lutin, at the Lutin Palace, we were talking about...

DAVID - (overlapping above speech) Yes.

DEREK - ...a rock musical based on the life of Jack the Ripper, you know?

DAVID - (overlapping above speech) Right. Saucy Jack.

DEREK - Saucy Jack. Now's the time to do that.

DAVID - (overlapping above speech) (singing) "You're the naughty one...

DAVID AND DEREK - (singing) Saucy Jack...

2 CONTINUED:

CAMERA PANS R. AROUND THE TWO.

CONTINUED:

DAVID - (singing)
You're a haughty one...
Saucy Jack...'

DEREK - Right.

DAVID (off) - That's a free...

83
715-14 LOW ANGLE UP C2S - OVER BACK OF DEREK'S HEAD R.F.G. FACING DAVID L. CENTER.

DAVID - ...an' up, isn't it?

DEREK - Yeah.

DAVID - (overlapping above speech) It's all this free time, and suddenly time is so relaxing...

DEREK - (overlapping above speech) It's a gift. It's a gift of freedom. You know,...

DAVID - (overlapping above speech) I've always wanted, I've always wanted to do a collection of my acoustic numbers... with the London Philharmonic, as you know.

DEREK - We're...

84
733-13 CLOSE DOWN 2 SHOT - OVER BACK AND SHOULDER PARTIALLY VIEWED DAVID L.F.G. FACING DEREK CENTER.

DEREK - ...lucky.

DAVID - Yeah.

DEREK - I mean people sho-...people should be envying us, you know?

DAVID - I envy us. I do.

DEREK - Yeah, me, too.

85
744-00 INT. ROOM - LOW ANGLE UP FULL GROUP SHOT - LOWER TORSO VIV R.F.G. SPRAWLED IN CHAIR AND R. CENTER SITTING SIDE BY SIDE WOMAN WITH DEREK AS HE HOLDS GUITAR AND IN CENTER B.G. DAVID STANDS WITH GUITAR.

DEREK - (muttering not distinct)

DAVID - (sighing)

DAVID SITS DOWN WITH A SIGH.

86
751-14 MED. DOWN FULL SHOT - JEANINE MOVES TO SIT BESIDE DAVID TOUCHES HIS SHOULDER. CAMERA DOLLIES IN TOWARD THEM.

VOICES - (chatter not distinct continues behind following dialogue and scenes)

JEANINE - Are you all right?

87
759-02 MC2S - WOMAN SITS R. DRINKS SOFT DRINK FROM CAN AND BESIDE HER CENTER L. STRUMMING GUITAR DEREK AS HE LOOKS OVER L.

DEREK - We'll make 'em miss us.

DAVID (off) - (not distinct) Not so.

88
765-09 MC3S - DEREK SITS R.F.G. WITH DAVID STRUMMING GUITAR CENTER SEATED AND L. BESIDE HIM JEANINE HOLDS HIS SHOULDER.
DAVID PULLS PLUG FROM GUITAR DROPS IT LOOKS AT DEREK.

DAVID - I'm in. I'm in tune.
I'm in tune.

JEANINE - (overlapping above speech)
Let's don't lose your spirit, David.
I think we should go in. Huh?

DEREK - (overlapping above speech)
In tune, all right. In tune...

JEANINE - I think it's time to go, right?
Ready to go?

DAVID - (sighing) Yeah.

DEREK RISES CAMERA PANS UP WITH HIM AND JEANINE GETS UP.

89
787-07 LOW ANGLE UP MCS - DEREK CENTER NODS LOOKS L. THEN R.

CONTINUED:

CONTINUED:

DAVID (off) - Ah, we'll continue to

(not distinct)

DEREK - Yeah.

90
794-10 FULL GROUP SHOT - STANDING TORSO L. CENTER DEREK WITH GIRL AT CHAIR R. AND MICK R. CENTER AS GIRL MOVES R. AND IN DOORWAY CENTER B.G. STANDS NIGEL AS CAMERA DOLLIES IN TOWARD HIM.

91
800-14 MC3S - DEREK R.F.G. WITH DAVID R. CENTER GUITAR AROUND NECK AND SMOKING JEANINE L. CENTER AS THEY LOOK OVER TOWARD L. REACTING. DEREK LOWERS HEAD.

92
805-02 MCS - STANDING CENTER IN JACKET AND CIGARETTE IN HAND NIGEL LOOKS O.S. L.F.G. REACTING. HE MOVES SLOWLY TOWARD F.G. AS CAMERA PANS R. AND PULLS BACK. HE GLANCES OVER R.F.G.

93
814-03 MCS - UP ANGLE - DAVID R. CENTER LOOKS L. AND SITS DOWN AS CAMERA PANS DOWN WITH HIM AND HANDS OF DEREK IN R.F.G. RUBBING HANDS TOGETHER.

DAVID - Come to see the show?

94
820-01 MCS - NIGEL CENTER MOVING TOWARD R.F.G. LOOKS O.S.R.F.G. NODS HEAD. HE LOOKS DOWN L.F.G.

NIGEL - Yeah.

Hi, mate.

DEREK (off) - Nige.

95
826-03 LOW ANGLE UP MCS - JEANINE CENTER HEAD BACK LOOKS OVER L. REACTING.

96
829-04 MCS - STANDING R. CENTER NIGEL LOOKS O.S.L.F.G. GLANCES O.S.R.F.G. REACTING.

DAVID (off) - You just, you just come...

97
833-08 MED. DOWN 3 SHOT - SITTING ON TABLE

97 CONTINUED:

L. CENTER JEANINE AND SITTING CENTER R. DAVID WITH STANDING DEREK R.F.G. AS THEY LOOK OVER L.

CONTINUED:

DAVID - ...to, to hang around backstage like a real rock and roller, is that what you're doing?

98
839-03 CS - HEAD LOWERED NIGEL CENTER F.G. LOOKS OVER R.F.G.

NIGEL - I've, I'm really a messenger.

DAVID (off) - A messenger?

NIGEL - Yeah. I bumped into Ian...

99
846-11 MED. DOWN 2 SHOT - SITTING ON TABLE L. CENTER SMOKING JEANINE AND SEATED R. CENTER DAVID AS THEY LOOK UP L. REACTING.

NIGEL (off) - ...and, uh,..

DAVID - Ian? Oh, the other dead man, yeah.

JEANINE - (giggling)

100
853-05 LOW ANGLE UP MCS - HEAD LOWERED NIGEL CENTER LOOKS UP F.G. AS CAMERA PULLS BACK SLOWLY FROM HIM.

NIGEL - ...it seems that Sex Farm is, uh,... number five on the charts in Japan.

BACK OF HEAD OF DAVID R.F.G. PARTIALLY VIEWED.

VOICE - Spinal...

101
862-03 MCS - SITTING CENTER HAND TO CHIN REACTING DAVID LOOKS UP L.

VOICE - ...Tap's recording of Sex Farm... is number five...

102
866-08 LOW ANGLE UP MCS - CENTER L. REACTING JEANINE LOOKS OVER L.

NIGEL (off) - ...last week. Actually... So,...

103
870-14 MCS - STANDING CENTER GESTURING NIGEL LOOKS OVER R.F.G.

NIGEL - ...he, he, he, uh, he asked me... to ask you...

104
879-06 MC DOWN GROUP SHOT - SITTING R.F.G.

104 CONTINUED:

SMOKING MICK WITH GIRLS CENTER AND L. CENTER SHAKING FISTS DEREK.

CONTINUED:

NIGEL (off) - ...Tap,...

105
882-02 MCS - STANDING CENTER SMOKING NIGEL LOOKS OVER R.F.G.

NIGEL - ...if you'd be interested in reforming and, uh, doing a tour. Japan.

106
892-04 MCS - SITTING ON TABLE CENTER REACTING JEANINE LOOKS OVER L.

DAVID (off) - So you've come back to re-plug...our...

107
895-08 MED. DOWN 2 SHOT - SITTING L. CENTER ON TABLE SMOKING REACTING JEANINE AND SITTING R. CENTER DAVID LOOKING UP L. CAMERA DOLLIES IN AND DOWN TOWARD DAVID NODDING HEAD.

DAVID - ...life-support systems, and is that it, by the grace of your, of your uh,... By the stroke of your hand you're gonna set...is that what you're gonna do? You're gonna bring us back to life? Is that what you've come here for?

JEANINE (off) - (overlapping above speech) Oh, come on.

DAVID - (overlapping above speech) I mean it's...of all the fuckin'...never that you've displayed coming here.

DAVID STOPS LOOKS UP L.F.G.

NIGEL (off) - (overlapping above speech) No, that's...just...

08
19-09 LOW ANGLE UP CS - CENTER F.G. NIGEL LOOKING OVER R.F.G.

NIGEL - ...passin' on the information for him.

109
924-14 LOW ANGLE UP MCS - REACTING JEANINE CENTER LOOKING DOWN R.F.G. THEN LOOKS OVER L.
SHE RISES LOOKS DOWN R. AS CAMERA PANS UP WITH HER.
SHE MOVES R. CAMERA PULLS BACK AND DOWN TO INCLUDE DAVID SEATED AS SHE TOUCHES HIS ARM.

JEANINE - Yeah, well, it, uh, time to go in. We haven't got time to discuss this now. Come on.

110
932-07 MED. DOWN FULL GROUP SHOT - OVER BACK VIV L.F.G. AND HEAD OF MICK R.F.G. WITH JEANINE CENTER B.G. HOLDING ARM OF SEATED DAVID AS HE LOOKS UP AT HER.
VIV AND MICK MOVE UP AND O.S.L.
CAMERA DOLLIES IN TOWARD JEANINE AND DAVID.

111
936-06 MC2S - JEANINE CENTER LOOKS AT DAVID BITING HIS FINGERNAIL R. AS THEY MOVE L. CAMERA PANS WITH THEM.
THEY MOVE BY NIGEL O.S.L. AS CAMERA HOLDS ON NIGEL LOOKING DOWN SADLY R.F.G. THEN LOOKS OVER L.

112
949-10 MC3S - DAVID L. KISSING JEANINE CENTER AS NIGEL STANDS R. CENTER WATCHING AND REACTING.
DAVID LOOKS OVER AT NIGEL.
JEANINE MOVES AROUND EXITS L. BY DAVID. DAVID LOOKS AT NIGEL AND NIGEL AT DAVID AS CAMERA DOLLIES IN TOWARD THEM.

JEANINE - I love you, David.

113
968-01 C2S - OVER PARTIALLY VIEWED HEAD NIGEL R.F.G. LOOKING AT DAVID CENTER L. THEY LOOK AT EACH OTHER LONGINGLY. DAVID STARTS TO TURN L.
HE TURNS BACK TO LOOK AT NIGEL.

NIGEL - David?

114
976-07 MC2S - DAVID L.F.G. LOOKS AT NIGEL R. CENTER.

NIGEL - Do a good show, all right?

115
980-03 C2S - PARTIALLY VIEWED NIGEL R.F.G. LOOKS AT NODDING DAVID L. CENTER.
DAVID TURNS MOVES TOWARD L. AND CAMERA PANS R. TO HOLD ON NIGEL AND PANS AROUND HIM L.

DAVID - Yeah. Okay.

116
996-13 MED. DOWN FULL SHOT - NIGEL STANDS ALONE CENTER LOOKING O.S.L.F.G. WITH HANDS IN POCKETS. MUSIC HEARD O.S.

CROWD (off and on) - (yelling, cheering, chatter not distinct continues behind following scenes and dialogue)

117
1003-14 INT. AUDITORIUM - FULL GROUP SHOT - OVER YELLING CROWD BACKS TO CAMERA FACING B.G. AND THE GROUP ON STAGE PERFORMING.

118
1006-02 MED. DOWN FULL SHOT - ON STAGE - L. CENTER WAVING ARM DEREK WITH PARTIALLY VIEWED DAVID R. AND UPPER L. MICK AT DRUMS AND R. CENTER B.G. VIV ON KEYBOARDS.

119
1013-04 CLOSE DOWN GROUP SHOT - PORTION OF FANS AS THEY LOOK UP R. YELLING AND CLAPPING.

120
1016-07 HIGH DOWN FULL SHOT - OVER BACKS CROWD WAVING WATCHING ON STAGE B.G. PERFORMING GROUP.

121
1019-09 LOW ANGLE UP MC2S - DAVID IN R.F.G. MOVES TO MIKE L. AND BESIDE HIM CENTER DEREK AS THEY PERFORM.

DAVID - (singing)
'Little girl
It's a great big world...

122
1026-15 BACKSTAGE - MCS - NIGEL R. CENTER MOVES TOWARD CENTER AS CAMERA PULLS BACK HE LOOKS O.S.R.F.G.

DAVID (off) - (singing)
But there's only one o' me
You can't touch...

123
1033-03 MED. DOWN FULL SHOT - AT MIKE CENTER DAVID AND CENTER DEREK WITH GROUP B.G. AS GROUP PERFORMS.

DAVID - (singing)
...'cause I cost too much
But tonight
We're gonna...

124
1036-08 CS - STANDING CENTER F.G. NIGEL WATCHES O.S.F.G.

124 CONTINUED:

NIGEL BEATING TIME TO MUSIC LOOKS OVER R.F.G. LONGINGLY.

CONTINUED:

DAVID (off) - (singing)
rock you...

GROUP (off) - (singing)
I'm gonna rock you
Tonight...

125
1040-09 MCS - HAND IN F.G. PLAYING GUITAR AS JEANINE MOVES FROM SIDE TO SIDE CENTER AS CAMERA DOLLIES IN TOWARD HER.

SHE LOOKS OVER L.F.G.

DAVID (off) - (singing)
I'm gonna rock you
'Cause I'm gonna rock you...

GROUP (off) - (singing)
'Cause I'm gonna rock you
Tonight...

126
1045-12 CS - CENTER F.G. NIGEL LOOKS OVER R. THEN OVER L.F.G. CHEWING GUM KEEPING TEMPO TO MUSIC.

127
1047-09 MED. DOWN FULL SHOT - ON STAGE GROUP PERFORMING AS CAMERA PANS L. WITH MOVING DAVID AS HE LOOKS OVER L. HE MOTIONS WITH HEAD TO O.S. NIGEL.

128
1051-12 MC2S - DEREK F.G. PERFORMING AND NIGEL STANDS IN WING CENTER B.G. MOVING TO TEMPO LOOKING O.S.. F.G. HE SMILES.

129
1055-13 LOW ANGLE UP C2S - HAND OF DEREK IN L. PLAYING GUITAR AND DAVID CENTER PLAYING GUITAR LOOKS OVER L. CAMERA PANS R. WITH HIM MOVING BACK TO MIKE.

DAVID - (singing)
You're sweet
But you're just four feet...

130
1063-02 MC3S - DAVID CENTER R.F.G. WITH DEREK L. CENTER AND IN B.G. WATCHING NIGEL.

DAVID - (singing)
And you still got your baby teeth...

131
1068-03 CS - NIGEL CENTER F.G. LOOKING OVER R.F.G. MOUTHING WORDS GLANCING UP R.

HE GLANCES O.S.L.F.G.

DAVID (off) - (singing)
You're too young
And I'm too well hung
But tonight
I'm gonna rock...

GROUP (off) - (singing)
Tonight I'm gonna rock...

132
1077-11 MC2S - OVER SIDE ANGLE DEREK L.F.G. AT MIKE AND IN CENTER DAVID AT MIKE AS THEY PERFORM.

THEY MOVE BACK L. FROM MIKES AS CAMERA DOLLIES IN TOWARD DAVID. HE LOOKS OVER L. AND MOVES BACK R. TO MIKE AS CAMERA PANS WITH HIM.

HE MOVES ABOUT ON STAGE L. CAMERA PANS WITH HIM TO INCLUDE DEREK F.G. AND IN R.B.G. VIV ON KEYBOARDS. DAVID LOOKS OVER L. MOTIONS WITH HEAD.

DAVID AND DEREK - (singing)
Tonight I'm gonna rock yuh
Yeah...

DAVID - (singing)
Tonight
Oh, yeah...'

133
1094-03 MS - STANDING IN WING CENTER HANDS IN POCKETS NIGEL LOOKING O.S.R.F.G. HE MOUTHS WORD 'ME'.

134
1096-00 MCS - PERFORMING CENTER DAVID LOOKS L. NODS HEAD TO O.S. NIGEL. HE MOTIONS WITH HAND TO HIM.

135
1098-14 MED. DOWN FULL SHOT - SMILING NIGEL IN WING CENTER REMOVING HIS JACKET AND MOVES R. ONTO STAGE AS CAMERA PANS WITH HIM AND HOLDS UP HIS HANDS AS O.S. CROWD CHEER AND HE MOVES TO PICK UP GUITAR.

CROWD (off and on) - (cheering, clapping, yelling, chatter not distinct continues behind following scenes and dialogue)

136
1109-00 MED. DOWN FULL GROUP SHOT - FANS SCREAMING AND CLAPPING RISE TO THEIR FEET LOOKING UP R.F.G.

137
1112-07 LOW ANGLE UP MCS - STANDING CENTER REACTING JEANINE LOOKS OVER L.F.G. NECK OF GUITAR DIFFUSED IN F.G.

138
1115-03 HIGH DOWN FULL GROUP SHOT - BACK OF DEREK R. CENTER AND DAVID CENTER AS NIGEL MOVES TO PUT GUITAR OVER SHOULDER AND CENTER B.G. VIV ON KEYBOARDS. CROWD R. CENTER GOING WILD. DEREK WAVES FIST IN AIR.

139
1118-06 LOW ANGLE UP MCS - DAVID CENTER MOVES TO MIKE AS CAMERA PANS L.

DAVID - Nigel Tufnel, on lead guitar!

140
1123-06 LOW ANGLE UP CS - REACTING JEANINE CENTER F.G. LOOKS OVER L.F.G.

JEANINE - (sighing)

141
1126-12 MC2S - DAVID CENTER WITH IN B.G. VIV AS NIGEL MOVES IN L.F.G. CAMERA PANS L. AND THEY BEGIN TO PLAY TOGETHER AND SMILE. THEY LOOK AT ONE ANOTHER HAPPILY TOGETHER AGAIN.

142
1134-08 HIGH DOWN FULL 3 SHOT - HAPPY NIGEL AND DAVID CENTER AS DEREK MOVES IN FROM L. TO THEM AS THEY PERFORM IN SPOTLIGHT.

143
1140-10 MC3S - L. TO R. PERFORMING DEREK, NIGEL CENTER LOOKS TOWARD B.G. AND BESIDE HIM GYRATING DAVID. THEY LOOK TOWARD R.B.G. AND VIV AT KEYBOARDS.

144
1144-10 HIGH DOWN FULL GROUP SHOT - DEREK L. WITH NIGEL CENTER AND R. OF HIM DAVID AS THEY LOOK TOWARD R.B.G. THEY MOVE TO STAND SIDE BY SIDE PLAYING GUITARS AND THEY SOUND LIKE A UNIT AGAIN.

145
1150-08 LOW ANGLE UP FULL 3 SHOT - DEREK, NIGEL, DAVID R. AS THEY CONTINUE TO PERFORM.

.46
1154-13 MC DOWN SHOT - MICK AT DRUMS PERFORMING.

147
1158-02 LOW ANGLE UP MCS - SPARKS ERUPT AND WHEN THEY FADE MICK NOT AT DRUMS.

GROUP (off) - (singing)
'You're hot...

148
1160-02 LOW ANGLE UP MCS - ANOTHER DRUMMER AT DRUMS PERFORMING.
POP ON TITLE: (over above b.g.)
JOE "MAMA" BESSER
Drums

GROUP (off) - (singing)
You take all we've got
Not a dry seat in the house...

149
1166-09 INT. JAPANESE AUDITORIUM - CLOSE DOWN GROUP SHOT - YOUNG PEOPLE WAVING AND MOVING TO MUSIC AS THEY LOOK UP R.

JAPANESE CROWD (on and off) - (yelling, chatter not distinct, clapping, continues behind following scenes and singing)

GROUP (off) - (singing)
Next day
We'll be on our way...

150
1170-03 LOW ANGLE UP FULL GROUP SHOT - OVER BACKS OF FANS FACING B.G. AND THE PERFORMING SPINAL TAP GROUP ON STAGE.

POP ON TITLE: (over above b.g.)
KOBE HALL
Tokyo, Japan

GROUP - (singing)
But tonight I'm gonna rock you

I'm gonna rock you
Yeah, tonight
We're gonna rock you...

151
1175-12 LOW ANGLE UP CS - FANS AS THEY WAVE AND YELL LOOKING O.S.F.G.

GROUP (off) - (singing)
I'm gonna rock you
Tonight...

152
1179-00 CLOSE DOWN SHOT - ANOTHER GROUP OF FANS AS THEY WAVE AND LOOK TOWARD F.G.
CAMERA PANS R. OVER THEM.

153
1184-00 FULL GROUP SHOT - ON STAGE NIGEL, DAVID, VIV AS THEY MOVE TOWARD R. CAMERA PANS WITH NIGEL AND DAVID TO MIKES.

154
1188-08 LOW ANGLE UP MCS - SITTING CENTER READING BOOK JEANINE AND AROUND AND BEHIND HER IN WINGS TECHNICIANS. IAN STANDS R. AS SHE LOOKS UP AT HIM HE SMILES DOWN ON HER AND HE HOLDS CRICKET BAT IN HAND.

DAVID (off) - (singing)
'Little girl
It's a great big world...

SHE GOES BACK TO READING.

155
1196-07 CS - PROFILE AT MIKE DAVID PERFORMING AND BEHIND HIM TO L. NIGEL AND DEREK AS THEY PERFORM.

DAVID - (singing)
But there's only one of me...

CAMERA PULLS BACK AND DOWN L. TO INCLUDE NIGEL AND DEREK.

156
1198-15 LOW ANGLE UP MCS - BESSER ON DRUMS UPPER CENTER PERFORMING.

157
1201-05 LOW ANGLE UP MCS - AT MIKE CENTER DAVID.

DAVID - (singing)
Yeah...'

IN B.G. EXPLODING SPARKS.

158
1205-15 CGS - JAPANESE YOUNG PEOPLE AS THEY LOOK R. YELLING AND WAVING HANDS.

159
1207-12 MC DOWN GROUP SHOT - FANS IN STANDS AS THEY YELL AND SCREAM WAVING HANDS LOOKING TOWARD F.G.

160
1209-06 LOW ANGLE UP FULL GROUP SHOT - OVER BACKS OF SEATED FANS AND ON STAGE B.G. NIGEL, DEREK, DAVID AS ANOTHER EXPLOSION OF SPARKS BEHIND THEM AS THEY END NUMBER.

161
1214-04 MED. DOWN GROUP SHOT - SIDE ANGLE DAVID L. AND NIGEL R. WITH FANS BELOW THEM YELLING AND SCREAMING AS CAMERA PANS R. TO INCLUDE DEREK.

162
1217-10 LOW ANGLE UP CGS - PORTION OF FANS AS THEY LOOK UP F.G. WAVING AND SCREAMING.

163
1220-11 HIGH DOWN FULL GROUP SHOT - OVER BACKS OF FANS L. AND R. FACING OUR GROUP ON STAGE B.G. AS THEY END NUMBER AND NIGEL LEAPS UP AND DOWN IN AIR.
FADE OUT:

164
1230-05 INT. BAR - CS - SITTING CENTER F.G. DEREK LOOKS OVER R.

HE PUFFS ON PIPE.

END TITLE CREDITS ROLL UP:
Directed by
ROB REINER

Written by
CHRISTOPHER GUEST
MICHAEL McKEAN
HARRY SHEARER
ROB REINER

B.G. CHANGES TO MC2S WITH MARTY L.F.G. AND DAVID SITTING R.

Produced by
KAREN MURPHY

DAVID TAKES CASSETTE OUT OF POCKET HOLDS IT UP FOR MARTY TO SEE.

Director of Photography
PETER SMOKLER

MARTY (off) - Do you feel that playing rock and roll music keeps you a child? That is...keeps you in a state of arrested development?

DEREK - No. No. No. I feel it's like, it's more like goin', goin' to a national park or something, and there's, you know, they preserve the moose, and that's, that's my childhood up there on stage is that moose. You know, and I, I think....

MARTY (off) - (overlapping above speech) So when you're playing you feel like a preserved moose on stage?

DEREK - Yeah.

DAVID - I've been listening to classics. I belong to a, uh, a great series, uh, it's called The Namesake Series...of cassettes. And they send you the works...

MARTY - Uh-huh.

DAVID - ...of famous authors done by actors with the same last name. So I've got Denham Elliot, uh, reading

.64 CONTINUED:

Supervising Film Editor
ROBERT LEIGHTON

B.G. CHANGES TO CLOSE SHOT MARTY SITTING CENTER LOOKING OVER R. HE NODS HEAD.

Starring
CHRISTOPHER GUEST

B.G. CHANGES TO MC2S MARTY L. LOOKS AT DAVID R. CENTER AT TABLE. CAMERA DOLLIES IN TOWARD DAVID.

MICHAEL McKEAN

HARRY SHEARER

ROB REINER

B.G. CHANGES TO NIGEL SEATED CENTER IN GUITAR ROOM LOOKING OVER L.

CONTINUED:

T.S. Elliot on this one.

MARTY - (overlapping above speech) Yeah.

DAVID - And I've got. Yes. I've got, uh Danny Thomas doing A Child's Christmas in Wales...
(off)
...by Dylan Thomas.

And, uh, next month...
(on)
...it's, uh, McLean Stevenson reads Robert Louis Stevenson, uh, Treasure Island, I believe.

MARTY - Yes, that's interesting, it's fascinating.

DAVID - Yes. There's also something, uh, there's a shorter works of Washington Irving read by someone called Doctor J. I don't...

MARTY - (overlapping above speech) That's Julius Irving.

DAVID - Oh, well, there you go.

MARTY - (overlapping above speech) Julius Irving. The basketball player.

DAVID - (overlapping above speech) Yeah, it has to be keeping with the series. Yeah, I didn't know that, yeah.

MARTY - M'hm.

NIGEL - You like this?

MARTY (off) - It's very nice. It looks like

.64 CONTINUED:

JUNE CHADWICK

TONY HENDRA

AND
BRUNO KIRBY

NIGEL POINTS THEN LOOKS AT HIS ARM.

Special Appearances by
ED BEGLEY, JR.
PAUL BENEDICT
ZANE BUZBY
BILLY CRYSTAL
HOWARD HESSEMAN

B.G. CHANGES TO MCS SEATED IAN IN HIS OFFICE LOOKING OVER R.F.G.

PATRICK MacNEE
PAUL SHAFFER
FRED WILLARD

B.G. CHANGES TO MCS MARTY BEHIND DESK R. CENTER LOOKING OVER L.

Also Starring
R.J. PARNELL
DAVID KAFF
FRAN DRESCHER

CONTINUED:

Halloween.

NIGEL - This is...exact...my exact inner structure...done in a T-Shirt. Exactly, medically accurate, see?

MARTY - So in other words, if we were to take all your flesh and blood and every part...

NIGEL - (overlapping above speech) Take them off...

MARTY - ...you'd see that.

NIGEL - This is what you'd see.

MARTY - It wouldn't be green though?

NIGEL - It is green. You know, see, see how your blood looks blue?

MARTY (off) - Yeah. Well, that's just a vein.
(on)
I mean, the color is red. Yeah. I mean, the blood is actually red.

NIGEL - Oh, well, maybe it's not green. Anyway, this is what I sleep in sometimes.

MARTY (off) - Denis Eton-Hogg the, uh, President of Polymer Records, uh, was recently knighted...
(on)
...I mean, what were the circumstances surrounding his knighthood?

164 CONTINUED:

B.G. CHANGES TO MCS IAN BEHIND DESK CENTER LOOKS OVER R.F.G. SMOKING.

JOYCE HYSER
VICKI BLUE
ANGELICA HUSTON

Music & Lyrics by
CHRISTOPHER GUEST
MICHAEL McKEAN
HARRY SHEARER
ROB REINER

Casting by
EVE BRANDSTEIN

B.G. CHANGES TO CS ON SMILING SEATED DAVID LOOKING OVER L.

Film Editors
KENT BEYDA
KIM SECRIST

Executive in Charge of Production
LINDSAY DORAN

B.G. CHANGES TO MCS MARTY SITTING L. CENTER F.G. LOOKS OVER R. REACTING.

Unit Production Manager	CARY GLIEBERMAN
1st Assistant Director	DONALD NEWMAN
2nd Assistant Director	IRWIN MARCUS
Production Designer	BRYAN JONES
Costume Stylist	RENEE JOHNSTON
Sound Mixer	BOB EBER
Camera Assistants	ROD BLACKIE

CONTINUED:

IAN - The specific reason why he was knighted was, uh, for the founding of Hoggwood, which is, uh, a summer camp for uh, pale young boys.

MARTY (off) - Uh-huh.

...David St. Hubbins. I, I must admit I've never heard anybody with that name.

DAVID - It's an unusual name. Well, he was an unusual saint. He's not a very well-known saint.

MARTY (off) - Oh, there actually is, uh,... there was a St. Hubbins?

DAVID - (overlapping above speech) Oh, yes. That's right. Yes.

MARTY (off) - (overlapping above speech) And what was he the saint of?

DAVID - He was the patron saint of quality footwear.

MARTY - You played to predominately, uh, uh, uh, predominately a white audience.

.64 CONTINUED:

B.G. CHANGES TO MCGS - SIDE BY SIDE DAVID L. AND NIGEL R. LOOK L.F.G. WITH MAN BEHIND COUNTER CENTER B.G. INT. CAFE.

	STEVE GREEN
	JAMES QUAKENBUSH
Gaffer	BILL MEURER
Best Boy	BEN BATZDORFF
Electrician	VICTOR ABBENE
Key Grip	JEFF SMITH
Grip Best Boy	SKIP COOK
Grip	JOSEPH MATLOCK
Hair & Make-up Supervisor	MICHELE PAYNE
Property Master	TOMMY ESTRIDGE
Assistant Production Designer	BERNT CAPRA
Wardrobe Assistant	LESLEY NICHOLSON
Continuity	ANNE RAPP
Location Manager	DOUGLAS EVAN STOLL
Assistant Editor	CHRISTINE CHOLVIN
Supervising Sound Editor	JOHN BRASHER
Sound Effects Editor	ROBERTA DOHENY
Sound Editor	BETH BERGERON
Sound Effects Recordist	LARS NELSON
Assitional Sound Recording	OCEAN PARK SOUND
Music Editor	KENNETH KARMAN
Re-Recording Mixers	JOHN REITZ, C.A.S.
	DAVE CAMPBELL, C.A.S.
	GREGG RUDLOFF
Additional Camera Operators	H.J. BROWN
	RICH ROBERTSON
	HECTOR RAMIREZ
	BOB CARMICHAEL
	TOM GEREN

B.G. CHANGES TO DEREK SITTING CENTER LOOKING OVER R.

Concert Lighting Designer	RICHARD OCEAN
Music Recording Engineer	PATRICK McDONALD

CONTINUED:

(off)
Do you feel your music is racists ...in any way?

DAVID - No.

NIGEL - (overlapping above speech) No.

DAVID - (overlapping above speech) No. No, of course not. We pu-... You know, we say, we say 'Love your brother', we don't say it really, but...

NIGEL - We don't literally say it.

DAVID - (overlapping above speech) No, we don't say it.

NIGEL - We don't really actually mean it, but...

DAVID - (overlapping above speech) No, we don't mean it, either,...

NIGEL - (overlapping above speech) ...we're not racists.

DAVID - (overlapping above speech) ...but... that message should be clear anyway.

NIGEL - (overlapping above speech) We're anything but racists.

DEREK - You know, we've grown musically, I mean you listen to some of the rubbish we did early on, it was stupid.

DAVID (off) - Yeah.

164 CONTINUED:

The Real Ian Faith	DEREK SUTTON
Band Road Manager	ROBERT BAUER
Roadies	DAVID GUERRA
	RALPH LEE MOSS
Production Coordinator	MARGARET E. FANNIN
Production Controller	JEFF STOTT
Assistant Production Controller	LESLIE CORNYN
Casting Assistant	MARC HIRSCHFELD
Unit Publicist	JANE COVNER
Unit Photographer	KRISTIN YORK
Production Secretary	DEBBIE NODELLA
Production Liaisons	VICKI HILLMAN
	BILL HANKINS
Post Production Coordinators	MARSHA MURPHY
	CATHY ROSENSTEIN
Concert Playback Operator	DOUG ARNOLD
Concert Special Effects	JAMES BEAUCHAMP
Additional Casting	CHRISTAL BLUE CASTING
	ATMOSPHERE STAR

B.G. CHANGES TO CS ON VIV SITTING CENTER LOOKING OVER L.

Choreography by	CAROL KRAVETZ
"CUPS & CAKES" Arranger, Copyist	HARLAN COLLINS
"POP, LOOK & LISTEN" Art Direction	JAMES MAHER
Logo & Album Cover Designs	GREGORY BOONE
Additional Album Cover Designs	WILL WESTON
Additional Art Direction	STAN HARRIS
Photograph Album Stills Created by	SUSAN ROGERS
Transportation Coordinator	BILLY ARTER
Drivers	ED HANNA
	JOE JOHNSON
Craft Service	STEVE TUREK

B.G. CHANGES TO CS ON SEATED DAVID CENTER LOOKING OVER L.

CONTINUED:

DEREK - (overlapping above speech) You know now we're, I mean a song like Sex Farm we're taking the sophisticated ...view of the idea of sex, you know, and music...

MARTY (off) - (overlapping above speech) Putting it on the farm?

DEREK - (overlapping above speech) Yeah.

MARTY (off) - If I were to ask you what your philosophy of life or your creed... what would that be?

VIV - Have...a...good...time...all the time, that's my philosophy, Marty.

DAVID - I believe virtually everything I read and I think that is what makes me more of a selective human, than someone who doesn't believe anything.

.64 CONTINUED:

CAST
In Order of Appearance

Marty DiBergi	ROB REINER
Heavy Metal Fans	KIMBERLY STRINGER
	CHAZZ DOMINGUEZ
	SHARI HALL
Mick Shrimpton	R.J. PARNELL
Viv Savage	DAVID KAFF
Ian Faith	TONY HENDRA
David St. Hubbins	MICHAEL McKEAN
Nigel Tufnel	CHRISTOPHER GUEST
Derek Smalls	HARRY SHEARER
Tommy Pischedda	BRUNO KIRBY
Ethereal Fan	JEAN CROMIE

B.G. CHANGES TO SEATED MARTY R.F.G. LOOKING OVER L. SMILING.

New York M.C.	PATRICK MAHER
John "Stumpy" Pepys	ED BEGLEY, JR.
Ronnie Pudding	DANNY KORTCHMAR
Bobbi Flekman	FRAN DRESCHER
Sir Denis Eton-Hogg	PATRIC MacNEE
Bartender	MEMO VERA
Mime Waitress	JULIE PAYNE

B.G. CHANGES TO MC DOWN SHOT OF MICK IN TUBFUL OF SUDS WEARING SHOWER CAP.

Mime Waiter	DANA CARVEY
Angelo DiMentibello	SANDY HELBERG
Angelo's Associate	ROBIN MENCKEN
Rolling Stone Reporter	ZANE BUZBY
Morty the Mime	BILLY CRYSTAL
Limo Groupie	JENNIFER CHILD
Rack Jobber	J.J. BARRY
Southern Rock Promoter	GEORGE McDANIEL

B.G. CHANGES TO CS ON DAVID SITTING R.F.G. LOOKS OVER L.F.G. PARTIALLY VIEWED MARTY L.

Tucker "Smitty" Brown	PAUL BENEDICT
Reba	ANNE CHURCHILL
Terry Ladd	HOWARD HESSEMAN
Duke Fame	PAUL SHORTINO
Fame Groupes	CHERIE DARR
	LARA CODY
Student Promoter	ANDREW J. LEDERER

CONTINUED:

MARTY - Do you have, uh, a philosophy or creed that you live by?

MICK - Well, my, uh,...personally I like to think about sex and drugs and rock and roll, you know, that's my life.

MARTY (off) - (overlapping above speech) Yeah.

DAVID - That's right.

MARTY - If you were to have something written as your epitaph?

DAVID - Here lies...David St. Hubbins... and why not?

64 CONTINUED:

Eric "Stumpy Joe" Childs — RUSS KUNKEL
"Jamboree Bop" Dancers — DIANA DUNCAN
GINA MARIE PITRELLO
Jeanine Pettibone — JUNE CHADWICK
Cindy — VICKI BLUE
Belinda — JOYCE HYSER
Airport Security Officer — GLORIA GIFFORD
Artie Fufkin — PAUL SHAFFER
Room Service Guy — ARCHIE HAHN
Disc 'n' Dat Manager — CHARLES LEVIN
Janitor — WONDERFUL SMITH
Polly Deutsch — ANJELICA HUSTON
Little Druids — CHRIS ROMANO
DANIEL RODGERS
Lt. Hookstratten — FRED WILLARD
Joe "Mama" Besser — FRED ASPARAGUS
L.A. Party Guest — RODNEY KEMERER
and
ROBERT BAUER as Moke

B.G. CHANGES TO MCS ON SEATED NIGEL LOOKING OVER L. INT. GUITAR ROOM AS HE SMOKES.

Music Performed by
CHRISTOPHER GUEST
MICHAEL McKEAN
HARRY SHEARER
R.J. PARNELL
DAVID KAFF

Additional Keyboards and Musical Stylings
JOHN SINCLAIR

We wish to thank the entire cast for their creative contribution to this film.

Nigel's Guitar Collection Courtesy of
NORMAN'S RARE GUITARS

Concert Sound & Light Services by
ELECTROTEC PRODUCTIONS INC.

Drums Provided by
LUDWIG DRUMS

Thanks to
B.C. RICH
and
ZILDJIAN CYMBALS

B.G. CHANGES TO CS ON DAVID SITTING CENTER F.G. LOOKS OVER L.F.G.

CONTINUED:

MARTY - You feel that sums up...your, your life.

DAVID - (overlapping above speech) No, that's the first thing I could think of.

MARTY - (overlapping above speech) Oh, I see.

DAVID - (overlapping above speech) It doesn't sum up anything, really.

MARTY - Yeah.

NIGEL - I'm a real fish nut. I really like fish.

MARTY (off) - What kind o' fish?

NIGEL - (exhaling smoke) Well, in the United States you have, uh, cod. I like cod, and I love tuna. Those little cans you've got here...tuna fish, you know,... no bones.

MARTY (off) - Yeah.

54 CONTINUED:

"Heartbreak Hotel" by Mae Axton, Tommy Durden
and Elvis Presley.
(C) Copyright 1956 by Tree Publishing Co., Inc.
Used by permission.

Color Timing by
ART TOSTADO

Negative Cutting
MISCUT ENTERPRISES, INC.

Music Recorded at
L.A. STUDIOS

B.G. CHANGES TO CS ON VIV LOOKING OVER L.

Post Production Sound by
COMPACT SOUND SERVICES

Titles, Opticals & Color by
CFI

B.G. CHANGE TO MCS SEATED DEREK CENTER LOOKING OVER R.F.G.

THE CHARACTERS AND INCIDENTS PORTRAYED
AND THE NAMES USED HEREIN ARE FICTITIOUS.
AND ANY SIMILARITY TO THE NAME, CHARACTER,
OR BIOGRAPHY OF ANY PERSON
IS PUERLY COINCIDENTAL AND UNINTENTIONAL.

B.G. CHANGES TO MICK IN TUB LOOKS UP R.F.G.

THIS MOTION PICTURE PHOTOPLAY IS PROTECTED
PURSUANT TO THE PROVISIONS OF THE LAWS OF
THE UNITED STATES OF AMERICA
AND ANY UNAUTHORIZED DUPLICATION OF THIS PHOTOPLAY
MAY RESULT IN CRIMINAL PROSECUTION.

B.G. CHANGES TO MC2S - MARTY SITS L.F.G. WITH CLIPBOARD IN HAND FACES SEATED NIGEL R. CENTER WITH GUITARS AROUND THEM.

THIS MOTION PICTURE PHOTOPLAY
IS BEING EXHIBITED UNDER SPECIFIC LICENSE
FROM EMBASSY PICTURES AND IS NOT FOR SALE.

AN EMBASSY PICTURES RELEASE
SPINAL TAP PRODUCTION

CONTINUED:

MARTY (off) - If you could not play rock and roll what would you do?

DAVID - I'd be a full time dreamer.

VIV - I'd probably get a bit stupid and start, uh, to make a fool o' myself in public, 'cause there wouldn't be a stage to on.

DEREK - Probably work with children.

MICK - As long as there is, you know, sex and drugs, I can do without the rock and roll.

54 CONTINUED:

Spinal Tap

CAMERA DOLLIES IN TOWARD NIGEL.

SOUNDTRACK ALBUM AVAILABLE ON POLYDOR RECORDS AND CASSETTES. MARKETED BY POLYGRAM RECORDS.

COPYRIGHT (C) MCMLXXXIII EMBASSY PICTURES
ALL RIGHTS RESERVED.

27121
(Seal)
MOTION PICTURE ASSOCIATION OF AMERICA

(Seal) DOLBY STEREO TM
IN SELECTED THEATRES

NIGEL GESTURES WITH HAND.

CONTINUED:

NIGEL - And I suppose I could, uh, work in a shop of some kind, or, or do, uh, free lance, uh, selling of some sort of, uh, product, you know,...

MARTY (off) - (overlapping above speech) Salesman? You mean, you could be...

NIGEL - (overlapping above speech) A salesman, right. Maybe in a haberdasher, or maybe like a, uh, uh, a chappeau shop or something. You know, would you...what size do you wear, sir? And then you answer me.

MARTY (off) - Uh, seven and a quarter.

NIGEL - I think we have that. Something like that.

MARTY (off) - Yeah, sure. Do you think you'd be happy doing that?

NIGEL - (overlapping above speech) No, we're all out. Do you wear black? See, that sort of thing, I think I could probably muster up.

MARTY (off) - Yeah. Do you think you'd be happy doing that?

NIGEL - Well, I don't know. W-What are the hours?

165
1693-02 B.G. BLUE FOR RATING CARD.
THIS MOTION PICTURE HAS BEEN RATED
R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN (R)
BY THE
CLASSIFICATION AND RATING ADMINISTRATION
(Seal)
MOTION PICTURE ASSOCIATION OF AMERICA (R)

166
1701-01 END REEL FIVE PART A & B - LAST FRAME AND LAST SCENE

1689 Feet 01 Frames EXHIBITION FOOTAGE